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A TREATISE ON SHRI CHAKRA





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A T R E A T I S E O N S H R I C H A K R A

SWAMI PRANAVĀNANDA
(Of the Holy Kailas and Manasarovar)

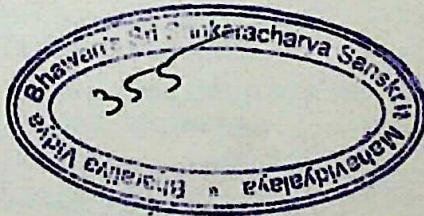
He who does not argue is a bigot;
He who cannot is a fool;
He who dares not is a coward.

Bhagavadgītā, 10.32.

"I am logic amongst controversialists".

4.34.

"Know that (Brahma-Jñāna) by
prostration, by question and by service".



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PUBLISHERS' NOTE

" A Good Book is π the Life---blood of the Author"

Shri 108 Swami Pranavanandaji Maharaj (Of the Holy Kailas and Manasarovar), F.R.G.S., disciple of Dr. Swami Jnananandaji Maharaj, has been sojourning in the Himalaya since 1926. He is a Yogi of high order having practised Khechari and other Hath Yogic Kriya-s, which are described by the famous Journalist, Dr. Paul Brunton, in his book "A Hermit in the Himalayas". He did great sadhana and lived in Kailās--Mānasarōvar continuously on two occasions---once for a twelve--month period and a second time for a fourteen--month period and spent over twentyfive Chārturmāsya-s on the shores of the Holy Manasarovar and did thirtythree rounds of Kailās and Mānasarōvar. He wrote an encyclopaedic work on 'Kailās--Manasarovar' and 'Exploration in Tibet', published by the University of Calcutta, and a Unique commentary on 'Bhagavadgītā' in Telugu, running into 570 royal size pages. Shri Swamiji had spent one full year--1934-35 in Gangōtri, performing penance.

Shri Swami Pranavānanda is a Pūrnadīkshāpara and pādūkāntadīkshāpara of the Mahāshōdashī and presented two Meru--prastara Shri Chakra-s weighing 25 kilos each, one to the Siddha--pītha of Nauti of Rūpkund fame, near Karna Prayaga, situated in the Himalaya and another to a temple at Yēnugulamahal in East Godavari district in A.P. When Swamiji wanted to install these Meru-s none of the professional pundit-s was prepared to tell him the pratishthā--paddati. Hence, he was compelled to prepare one, according to the 'Nityotsava' of Vanakeshvara Tantra, and as well the Shri Vidya puja--krama. In this connection, he made a thorough study of good number of books on the subject and consulted many Shri Vidya upasaka-s.

On the request of some of his friends and admirers, Shri Swamiji has been good enough to compile the present Treatise on "SHRI CHAKRA", from out of his notes on the subject, collected over years. Though he is modest to say in his Foreword that he does not claim any originality for the matter contained in the Treatise the method of presentation is certainly his and it is undoubtedly a masterly exposition, with some original and independent views, on certain knotty topics which should certainly prove to be of great interest and help to those who are interested in the subject. We trust that the material given in work would be of great value to arouse interest in a layman and to guide the beginner in Shri Vidyā to pursue further.

In this connection, I should like to quote an excerpt from a personal letter of Sri M.P. Sankaranārāyanan of ~~Bangalore~~ *Hyderabad*.

"Swamiji's independent approach and analytical thinking clarified by years of penance on the Holy Banks of Mānasarōvar, has cut very deep into the roots of dogmas and the so-called guarded secrets which went so far unquestioned due to the fear instilled by the professional pundits, and which are not able to stand the simple fundamental enquiry of authority".

"There are as many versions and views as there are men. You adopt a thing of which you are rationally convinced".

Shri Vijay Lal M. Vora 4.11.74.

"This is my suggestion. The more we delve into it the more conflicting information comes out. The best course, perhaps, is to codify the so far available information and finalise the Treatise and go ahead and publish it as suggested by His Holiness Shankaracharya, Senior, Kanchi Kāmakōti".

Shri. M.P. Sankaranārāyanan 21.4.74

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"Often I used to get some new thoughts which even contradict the thoughts of the great sages. In such cases I believe what I actually think fit. Therefore, I leave to you and to your Guru, either to accept the facts or reject". *Anonymous*

This Treatise is a systematic compilation from the Author's notes taken from various books and from correspondence and talks with individual specialists on Shri Vidya like Pūjyapāda Shri 108 Paripūrṇa Prakāśhānanda Bhārati Mahāswāminah, Bōdhānanda Matha, Vijayawada (A.P.), Shri T.A. Ramakrishna Sastry, M.A., B.L., T. Nagar, Madras, an Asthāna Pandit of Kanchi Kāmakōti Pītham and a disciple of the founder president of the famous Guhānanda Mandali of Madras, Shri Vijay Lal Vora, High Court Advocate, Khar, Bombay, great exponents and upasaka-s of Shri Viḍyā, Shri M.P. Sankaranarayanan, Hyderabad an ardent devotee of the Great Mother and others.

This Treatise on "SHRI CHAKRA" gives in a nutshell, a general and at the same time, almost a complete picture of Shri Chakra (Yantra), along with comment on some cruxes on the subject, leaving the details of worship, technique, and its esoteric philosophy to other competent persons or to other works.

No originality is claimed by the Author excepting the order in which the subject is presented. It is his adoration to the Akhilāṇḍakōti Brahmāṇḍanāyikā Pranava-svarūpīnī Parabrahma Parābhattārikā Shri Lalitā Mahā-Tripurasundarī and the strong desire to spread the knowledge about Shri Chakra that have mainly prompted him to comply with the request of his friends for compiling this work. There might have been some points which have been left out and some points needing more clarification, such as the Mudrā-s etc. There might also be some controversial points, as the subject is so vast a one, like the Great Mother Herself and the divergence of opinions on the Tantra Shāstra is as great as Her Creation. So, should any discrepancies be brought to his notice and suggestions made, by the cooperating readers, they would be quite welcome and would be carried out in the next edition of this work.

This Treatise was originally intended to give, in simple language, some idea of the Shri Chakra and its worship (Puja), to those who are new to the subject. Unexpectedly, questions poured in from all grades and shades of sadhaka-s on some very simple and some very controversial and knotty points. They had to be answered however difficult and complicated they might have been. While doing so, a few topics like Prastara-Traya, Vritta-Traya, Guru-Mandala, root meanings of certain terms etc. have become difficult for lay readers and beginners to follow. Yet, for the sake of continuity of the subject, these topics are dealt with in the text itself instead of foot notes or appendices, so that they could be followed up more easily.

So, readers are advised to skip over such paragraphs during their first reading and study them with greater attention during subsequent readings or they may try to know from an advanced sadhaka on the subject.

Shri Sankaranarayanan has furnished the Author with a special note on the correct method of drawing the Shri Chakra after making laborious calculations up to ~~four~~ decimal points. He has also taken great pains in drawing all the diagrams of the Shri Chakra for this work.

Shri M. Madana Gōpala Rao M.A., R.B. Visharad, Eluru, Shri K. Natarājan, Sales Manager, The Western India Plywoods Ltd., Cannanore, Shri E. Ananda Rao, Tubes Products India Ltd., Avadi, Madras, Shri E. Vāsudeva Rao, Madras and Shri Pramōd Kumār Agrawal, Pithoragarh, U.P., had all taken great pains in typing or getting typed out the manuscript of this work a number of times, from the initial stages up to date.

.....3

The Author is thankful to all above mentioned gentlemen and to the authors of the works he had consulted, referred to, or quoted.

~~Text~~

Last but not least, the Author's grateful thanks are due to Shri T.N. Krishnaswami, Nyhārikam, Mylapore, Madras, who had twice accompanied him to Kailas and Manasarovar and who evinces great interest in all his undertakings and to Shri Om Nārāyana, Madras, a great devotee of the Great Mother, who accompanied him on one of his pilgrimages to Kailas---Manasarovar in the year 1946 and who has induced him to undertake this work.

PITHORAGARH (U.P.),

Dt: 197 .

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SWAMI PRANAVĀNANDA

NOTE

The modern system of transliteration has been followed in this work:

अ a,	आ ā,	इ i,	ई ī,	उ u,
ऊ ū	ऋ r,	ॠ ṛ,	ऌ ḷ, ॡ ḷ,	ए e,
ऐ ai,	ओ o,	औ au,	अं m,	अः h,
क k,	ख kh,	ग g,	घ gh,	ङ n,
च c,	छ ch,	ज j,	झ jh,	ञ n,
ट t,	ठ th,	ड d,	ढ dh,	ण n,
त t,	थ th,	द d,	ध dh,	न n,
प p,	फ ph,	ब b,	भ bh,	म m,
य y,	र r,	ल l,	व v,	
श s,	ष s,	स s,		
ह h,	ळ l	क्ष ksh		

[It is proposed to get the Treatise printed in a press where such notational types would be available.]

CHAPTER I

MANTRA, YANTRA, AND TANTRA

Every concept is clothed with a sound-symbol and with a form-symbol. The conceptual reality is known as DEVATA (देवता), the sound-symbol as MANTRA (मन्त्र) and the form-symbol as YANTRA (यन्त्र).

DEVATĀ is the life principle, the MANTRA its subtle body, and the YANTRA its gross body. YANTRA is also described as the body and its MANTRA as the Ātma (soul) of the Devata. Just as the inert body of flesh and blood is permeated by the life principle of soul in every particle of it, so also the Devata permeates the Mantra and Yantra pertaining to that Devata.

मन्त्रात् त्रायत इति मन्त्रः । : Mantra is derived from the root, 'man' (मन्) to repeat or think, and tra (त्रा) to protect or

liberated. So, Mantra is that by repeating and meditating upon which, one is protected or liberated from the bondage of sansāra (संसार phenomenal world).

त्रायते सर्वभयात् तस्मान्मन्त्र इतीतिः । : Mantra is that which redeems from all fears.

मन्त्रात् त्रायत इति मन्त्रः । : That which saves one, by manan (of the mantra) is called Mantra.

Mantra is basically a mass of radiant-vibrant energy, shakti, power or a formula consisting of a number of letters, (or bijāksharas or briefly bija-s), the systematic utterance of which produces or sets up a vibration. The letters

constituting a Mantra are called *bīja-s* or *bijakshara-s* (germinal letters). Just as a *bīja* or a seed, when sown in a proper *kshetra* (क्षेत्र) or field, grows into a big tree and yields fruits, so also, the *bijashara-s* in a Mantra repeated in a prescribed way, produce tremendous *shakti*, energy or force in the *sadhaka* that would lead to his physical and mental prosperity and spiritual upliftment and finally the attainment of Final Beatitude or *Moksha* (मोक्ष) which is called 'Nirvana' (निर्वाण) in *Tantra Shāstra*. But this word *Nirvana* should not be confounded with that, used by Buddhists in their literature, to whom it means *shūnya* (शून्य) nothingness, nihility void, or extinction. *Nirvana*, in *Tantra Shāstra*, has a diametrically opposite meaning, namely, to become *pūrṇam* (पूर्णम्), fullness, or one with the Absolute Brahman, the All Existence Knowledge--Bliss, *Sachhidānanda-+Para-brahma-+Paramatman* (सच्चिदानन्द-परब्रह्म-परमात्मनः) of the *Veda-s*. In Vedic or Hindu philosophy there is ~~no~~ no concept of ~~shūnya~~ *shūnya* void or nothingness.

A Mantra is not always, in *Tantra Shāstra*, the praise of a deity. As it is, it cannot be translated; if translated, it no more remains a Mantra, for it does not produce the requisite vibrations.

सृष्टिर्यैव तथैवमकृति विज्ञेयत्वाद्भूतं स्पन्दिनि ।
शब्दश्चक्षुषोऽप्यनुभवः प्रज्वलन्त्यौजोऽस्पर्शः ॥
लाघं यत्र विभाव्यते किमपि तत् स्पन्देन सञ्चाल्यते ।
स्पन्दश्चापि तत्रा जगत् सुवीर्यः शब्दान्वयोऽस्पर्शः ॥
तन्त्रशास्त्रं

"Wherever and whenever any work is done, there is produced a motion or vibration; wherever and whenever a

Motion or vibration is produced, there is produced a sound. In the act of creation also, the sound of the first motion of the equipoised Universal Prakriti is Omkara (ॐ) or Pranava (ॐ) which is only a manifestation of the All-blissful Lord. In other words, the first sound, which was produced in the beginning, in the Universal Prakriti, is Pranava-nada".

The word Yantra is derived from the root 'Yam' (यम) to control. The root Yam also means griha or house. The word Yantra, therefore, connotes an abode, a house or shelter.

Yantra is an organ or form-pattern or the design of requisite disposition, arrangement, adjustment, and control of the power, which the Mantra has set into operation. So, it means, an instrument, apparatus, abode, or a store-house of power.

In the Tantra Shāstra, Shakti-s or deities are symbolically represented by what are called Yantra-s instead of images or idols.

An idol (^{or icon} मूर्ति, प्रतिमा व विग्रह) is only rūpa-pradhāna (रूपप्रधान), out of the two, 'nāma' (नाम) and rūpa (रूप) of this anityajagat (अनित्यजगत्) transitory world) and indicates only the physical or the outward aspect of a deity and one is made to believe that a

...in the ... of the ...
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particular deity is of a particular physical form or shape; where as a Yantra depicts the Tattva (तत्त्व) or essence of a deity symbolically by means of geometrical straight lines, circles, chords, triangles, squares, rectangles, dala-s (दल) (or petals) etc; and the worship of a deity through the medium of a Yantra is considered superior, more potent or efficacious than through an idol, icon or pratima since the chakra or yantra is abstract and symbolic and leads to the direct conception or perception of the Divine form or Brahman.

So, to give efficacy or potency or sufficient shakti to an idol, it is customary and considered necessary or essential to place a Yantra of a deity under its image or idol for the pratishtha (installation) of any idol. But no Yantra need be placed beneath a Shri Chakra when it is installed in any place or temple. Since Shri Chakra itself is a Yantra, it does not need any such support. Not much formalities need be observed while installing a Shri Chakra in any place, though however, there is an elaborate Shri Chakra Pratishtha Paddhati for installing a Shri Chakra in a separate temple.

So it is, that the Shri Chakra Meru in the temple of Annapurna at Varanasi is kept in a plate just behind the seat of the pujari in the gate. Anybody who pays a rupee to the pujari can take the said Shri Chakra anywhere in the porch of the temple and perform its puja in any desired paddhati anybody likes -- Navavarana puja, Sahashranama puja, etc., and before the temple is closed, the Shri Chakra is kept inside the temple.

• • •

(तन्त्रीयते विस्तार्यते अनेन पूर्णविकसितं तन्त्रः) That which expounds or elaborates jhāna (ज्ञान) knowledge of the mantra, yantra, and their application) is 'Tantra'.
 (तद्व्याप्यते इति तान्त्रः) That which absolves one (from births and deaths) is Tantra. Generally speaking, a Tantra is said to have four ingredients or lakshana-s (लक्षण)
 (i) Knowledge of the tattva (तत्त्व) (ii) Yoga (योग) or meditation, (iii) Kriya (क्रिया) or procedure of different karma-s, and (iv) charya (चर्या) or conduct of life. Vārāhī Tantra enumerates seven ingredients.

Tantra shows the right way of the method. It is the science esoteric as well as the art of realisation.

These three— Mantra, Yantra, and Tantra are inter-linked and inter-related.

Vēda-s are called Nigama-s (निगमाः) and believed to be the divine revelations to rishi-s (ऋषयः seers) and the Tantra-s are called Āgama-s (आगमाः) said or believed to have been expounded by Lord Shiva to his Divine Spouse Parvati (Shakti) and they are believed to be the outcome of Nigamas. (आ' आगतं शिव वक्त्रेभ्यः) A = that which has come from the mouth of Lord Shiva; (मा' मातन्तु गिरिजायुग्मे) Ga = that which has reached Mother Parvati; and (म' मतं च वासुदेवस्य) Ma = that which has been endorsed by Vāsudēva; (तस्माद्व्याप्यते इति तन्त्रः) that is, Āgama-s are those that have been expounded by Lord Shiva and heard by the Mother Parvati and endorsed by Vāsudēva. Tantra-s are mostly in the form of dialogue between Shiva and Pārvatī.

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There are innumerable Tantra-s -- Deva or ^{Ganapathy,} Brahminical, Buddhistic, Jain, Shākta, Shaiva, Vaishnava, Dvaita, Advaita, Vishishtādvaita, Sātvika (Tantra-s), Rājasik (Yāmala-s { यामलाः }), Tamasik (Damara-s { दामराः }), etc. Some are of the opinion that Tantra-s are revealed by Shiva to Parvati and Yāmala-s are revealed by Pārvatī to Shiva.

CHAPTER - II

WHAT IS SHRI CHAKRA?

(श्रयते या सा श्रीः) (Shrayate - ya - sa - Shrih).

That which rests upon or that which is the abode is 'Shrih'. Abode of what? Of the Eternal Brahman i.e., that which is the abode of Parabrahman is 'Shrih'. That Adi Shakti (Primordial Energy) Shri is the Ādhāra (आधार support) of the whole universe. That is, Shri Chakra is the abode or embodiment of Parabrahman or Brahma Vidya.

जुयते जनेति श्रीः दिव्यसेवाभा - That in which people take or look for shelter; Shri Chakra is that which is worshipped by people.

Brahman is neither female nor male nor neuter. That is that Reality, Tat Sat (तत् सत्). Just as heat or light is not different from fire and does not and cannot exist without it, so also, Shakti is not different from Brahman-Shri; and therefore, they are inseparable.

Just as a flag represents an ideal and is the supreme symbol of sacrifice, service, patriotism, and national ideals and just as a map indicates a country, without being it, so also, Shri Chakra is symbolic (pratika प्रतीक) of Brahmanda as well as Brahman. Hence, Shri Chakra is identical or tadatma (तदात्म) with Sri Vidya, Brahmanda, and with Brahman.

भेद रहित अमेदः॥ भेद होते हुए अमेद को तदात्म कहते हैं॥
In spite of being different, not to be different is tadatma.

Vidya (विद्या) is jñāna (ज्ञान) or knowledge; knowledge is Brahman; Brahman is Shri Vidya; so, the home or abode of Shri or Shri Vidya is Shri Chakra (श्रीचक्र), Shri Yantra (श्रीयन्त्र), or Shri Nagara (श्रीनगर).

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Chakramanat Chakrah (चक्रमणत-चक्रः) since it rotates, it is called Chakra; since the wheel of universe constantly moves or changes it is called Chakra.

Just as a deity takes its abode in the centre of the Chakra or Yantra along with its parivāra dēvatā-s so also the sādḥaka and the group of his co-sadhaka-s sit around the Shri Chakra in the form of a Chakra and worship the Shri Chakra. Shri Shankarāchārya installed a number of Shri Chakra-s at different places, for group worship during his digvijaya tours in the country. But unfortunately, direct worship is not now-a-days, allowed excepting in Bhramarambika's temple at Shrisailam, due to the highhandedness of the archaka-s in the name of tradition.

Some nations, like Germany, personify and conceive their country as father-land and some nations like India personify their country as mother-land, although a particular land or country could not strictly be said to be a male or a female, much less father or mother.

Mother worship is cent-per-cent in vogue amongst the Christians as well. The whole Christian world looks upon Virgin Mary as the Mother of God-Lord Chirst. As such, some denominations of Christians worship Kanya-Kumari, since they believe Kanyā-Kumārī (Umā) to be the Virgin Mary. As Christians have no entrance to the temple of Kanya Kumari, they worship Her from outside; and buy the photos of Kanya Kumari and worship them at their homes.

So also, Brahman the Absolute, the All-pervading is Avāṅmānasagōchara (अवाङ्मनसगोचरः) -- Beyond all speech and mind and even beyond time and space (देस व काल)

and is Tat Sat (तत् सत्).

(क्रियान्तर काल) The interval between two actions is
time (काल Kāla). (दृष्टान्तर) ^{देवाः} The interval between
two objects is space (^{देवाः} दृष्टा dṛṣṭha)

That Reality, that boundless absolute Brahman, though without a gender or sex, is conceived and worshipped by some sadhaka-s, as All blissful Lord Shiva (शिव); by some as the All-pervading Vishnu (विष्णु), or the All-illuminating Sūrya (सूर्य); others conceive it and worship It as All-effulgent knowledge illuminating Gāyatrī (गायत्री). Still others worship That as All fearful Mahakālī (महाकाली), or as All-Vidyā Mahāsarasvatī (महासरस्वती) or as Wealth-bestowing Mahalakshmi (महालक्ष्मी). Even still other Sadhaka-s conceive and All-Beautiful, and All-Enchanting Maha Tripurasundari (महात्रिपुरसुन्दरी), or as Her Most Exalted Imperial Majesty, Parābhattārikā (महासहस्रारिका), Rajarājēśvarī (राजराजेश्वरी). This concept and worship of that as Jagadamba (जगदम्बा) the Mother of the whole Universe, Shri Mātā (श्री माता) or Shri Devi (श्री देवी), with potential energy, Kundalini Shakti (कुण्डलिनी शक्ति) is dealt with by Tantrika-s and Tantra Shāstra-s. THAT is Father and Mother both, all at once.

(एकं सद्विप्रः बहुधा वदन्ति) 1.164.41 Rig Veda.

The One Existence Reality, the illuminated seers and adapts (who perceived It by their intentional knowledge) speak of (IT) variously by different names.

There is only a difference of taste but no difference at all in essence, for, IT is ONE.

Just as the same person is called differently, -- father, brother, husband, son, son-in-law, officer, servant, master, and so on, according to the function he performs in different positions and capacities, so also, THAT is called Brahma, the creator, while doing or functioning as Creator of the Universe of diversity and manyness; Vishnu, while functioning as the Sustainer; and Maheshvara (महेश्वर) while Dissolving it. So also, it is THAT, The Mother, Itself or Herself, that is functioning in different parts of Shri Chakra with certain limited functions that is called by different names as different Devata-s Shakti-s, Devi-s parivara devata-s or Yogini-s, because, the murdane with their limitations cannot at once conceive THAT Absolute Purnam or the Whole, without the aid of concrete symbols or deities.

विषय

Shabda or sound is the vishaya (object) of the ear and rūpa is that of ^{the} eye; but, we give a notation or symbol form to any particular sound, just as K, G, etc. (क, ग, etc.) in order to convey the sound-idea by means of a form-symbol; so also, we give a symbol-form to the formless Braman or Mahātripurasundari.

SHRIVIDYĀ. SHRICHAKRA.

1	2	3	4	5	6	7	8	9	10	11	
Ka	Ḥ	I	La	Hrim	Na	Sa	Ka	Ha	La	Hrim	—
12	13	14	15	1	2	3	4	5	6	7	8
Sa	Ka	La	Hrim	(क)	ए	इ	ल	ई	ह	स	क
9	10	11	12	13	14	15					
ह	ल	ई	स	क	ल	ई					

groups of bijākshara-s called kūta-s (कुटाः peaks).

Shodashāksharī (^{१६}षोडशाक्षरी) the sixteen lettered), Shōdhā-
Mahāmantra or Shōḍā (^{१६}षोडा) as briefly called, is the full fledged
mantra of Mahā-Tripurasundarī or Lalita (ललिता).

Shodashakshari includes the Tri-kūtātmake Mūla-mantra,
which is reckoned as three letters; it is also called Tri-
kutatmaka Shodha and it runs thus: Shrim Hrim Klim Aim Sauh
Om Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La
Hrim Sauh Aim Klim Hrim Shrim (क्रीं हीं ह्रीं ऐं औं इं ईं वीं)
कै र्द ई लं ह्रीं हु स कं हल ह्रीं स कं ल ह्रीं सों रे ह्रीं ह्रीं जीं)

This is also called Ashtavimśatyākṣarī (अष्टविंशत्यक्षरी) or 28 - lettered mantra, because the number of bijākṣara-s becomes 28, when the bīja-s of the Mūla-mantra are all counted separately.

According to Makaranda-Stavarāja (मकरन्द-स्तवराज)

It might be noted that each Mantra or Vidyā of a deity has got one or more Bijākshara-s and a number of letters constituting the Mantra itself. So, in fact, strictly speaking, the Bijākshara or Bijākshara-s of a deity and the letters of its Mantra are different. But in general usage, the letters of a Mantra are usually and generally spoken of or referred to as Bijākshara-s of that Mantra, though it is not a correct or accurate reference. As for example, the Bijākshara of Maha-Tripūrasundarī is Shrim (ॐ) and its Mula-mantra is Panchadashaksharī or 15-lettered, Shōdashaksharī or 16-lettered, or Ashtāvīṃshatyāksharī or 28-lettered.

Bharatiya Vidya Bhavan, New Delhi Collection

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CHAPTER - III

SHRIVIDYĀ. SHRICHAKRA.

Mahā-Tripurasundarī's mūla-mantra (root or core-mantra) is Panchdashāksharī (पञ्च दशाक्षरी -fifteen-lettered)

1	2	3	4	5	6	7	8	9	10	11	
Ka	E	I	La	Hrim	Ha	Sa	Ka	Ha	La	Hrim	--
12	13	14	15	1	2	3	4	5	6	7	8
Sa	Ka	La	Hrim	(क)	(ए)	(इ)	(ल)	(ह)	(स)	(क)	
9	10	11	12	13	14	15					
ह	ल	ह्रीं	स	क	ल	ह्रीं					

), consisting of three groups of bijākshara-s called kūta-s (कूटाः peaks).

Shodashāksharī (षोडशाक्षरी the sixteen lettered), Shōdhā-Mahāmantra or Shōḍā (शोदा) as briefly called, is the full fledged mantra of Mahā-Tripurasundarī or Lalita (लीलिता).

Shodashakshari includes the Tri-kūtātmake Mūla-mantra, which is reckoned as three letters; it is also called Tri-kutatmaka Shodha and it runs thus: Shrim Hrim Klim Aim Sauh Om Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim Sauh Aim Klim Hrim Shrim (श्रीं. ह्रीं. क्लीं. ऐं. सौं. ओं. ह्रीं. श्रीं. क्लै. इ. ली. ह. स. क. ह. ल. ह्रीं. स. क. ल. ह्रीं. सौं. ऐं. क्लीं. ह्रीं. श्रीं.)

This is also called Ashtavimshatyāksharī (अष्टविंशत्याक्षरी) or 28 - lettered mantra, because the number of bijakshara-s becomes 28, when the bija-s of the Mūla-mantra are all counted separately.

According to Makaranda-Stavarāja (मकरन्द-स्तवराज) there is Kēvala Bījarūpā (कैवल बीजारूप) all Bija-s only and no group letters) Shodashakshari which runs thus: Shrim Hrim Klim Aim Sauh Om Hrim Shrim Aim Klim Sauh Sauh Aim Klim Hrim Shrim (

Some call this Ramā Shōdesī also ().

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1	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	6	7	8	9	10	11	12
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It is essential that a sādḥaka is initiated into any mantra by an adept Guru (teacher). A sādḥaka is first initiated into Bālā-Tripurasundarī mahā-Mantra. (Om Aim Klim Sauḥ: (ॐ ऐं ह्रीं सौं)) thereafter into the Mūla Panchadashāksharī, and finally into the Shōdashāksharī, when, he is called Pūrṇa-Dīkṣāpara (पूर्ण दीक्षपरा), one who is fully initiated into the Shri-vidyā. Bālā is said to be the Divine daughter of Mahā-Tripurasundarī.

A Mantra which consists of more than 12 letters and pertains to a Shakti or a female Deity is called Vidyā (विद्या) and not a simple or an ordinary mantra. So, Mahā-Tripurasundarī mantra is Shri Vidyā; and her Yantra is Shri Chakra or Shri Yantra. However, Panchadashāksharī is both a mantra and a Vidyā, since it pertains to Shiva and Dēvī both. There are said to be several Mahavidyā-s in the Tantra-s, of which ten (दश महाविद्या) are considered very important. Amongst them, Shri Vidyā also is one and is considered the supreme, since it bestows fruits which all other Vidyās put together could bestow separately.

DASHA MAHĀVIDYĀ-S

Name of Vidyā	Bija	Bestower of:
1. Kālī or Mahakālī (काली व महाकाली)	Krim (क्रीं)	Kaivalyadyini (कैवल्यदायिनी) & giver of absolution)
2. Tārā (तारा)	Hūm (हूं)	Tattvavidyadayini (तत्त्वविद्यादायिनी) giver of knowledge of the Tattvas; and Tvaritaphalada (त्वरितफलदा) giver of fruits quickly and Bhogda (भोगदा) giver of worldly enjoyments
3. Sundarī, Shōdashī, Shrim or Mahātripurasundarī ()	Shrim (श्रीं)	Mokṣadātri or Jivanmukti prada and Bhogda (भोगदा व जीवनमुक्तिप्रदा) giver of final liberation and worldly enjoyments both
4. Bhuvanēshvari (भुवनेश्वरी)	Hrim (ह्रीं)	Svarupajnanakari (स्वरूपज्ञानकारी) giver of the knowledge of one(s self)
5. Bhairavī (भीरवी)	Hsaim- Hsaim (ह्रीं)	Buddhidā (बुद्धिदा) giver of intelligence)
6. Chhinnamastā (छिन्नमस्ता)	Phat	Shatru Chhēdakārī (शत्रु घेदकारी)

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| 7. Dhumavti
(धूमवती) | (धं धं)
Dhūm Dhūm
(धूम धूम) | Destroyer of enemies.
Dharmada (धर्मदा)
giver of restitute of
conduct. |
| 8. Bagala, Balgamukhi
or Pitambara
(बगला बगलामुखी)
(व पीताम्बर) | Om Hlīm
(ओ ह्लीम) | Vakstambhanakari
(वाक्स्तम्भनकरि)
arrestor of speech or one
who makes the opponent
mute) |
| 9. Matangi
(मातङ्गी) | Om Hrim Klīm
Hum (ओ ह्रीं क्लीं हूं) | Mānada (मानदा) giver of
glory or name and fame |
| 10. Kamalā or
Mahālakshmi
(कमला व
महालक्ष्मी) | Aim, Hrim Shrim
Klīm Hshau
(ऐं ह्रीं श्रीं क्लीं ह्रौं) | Lālityapradā (लालित्यप्रदा)
giver of glamour or beauty
or Sundarata . |

{ या भोगदायिनी देवी जीवनमुक्तिप्रदा न सा
सौख्यदातु न भोगाय लीलता पुमभप्रदा ॥ *Sundarajāmala* }

That deity which could give bhōga-s (worldy enjoyments) can not give Mukti; that which could give Mukti can not give bhōga-s; but Lalita gives both.

{ यत्रास्ति भोगो न तत्र मोक्षाः, यत्राश्च मोक्षा न च तत्र भोगाः,
तत्र सुन्दरी भोक्ता पुंगवानां भोगश्च मोक्षश्चैव ॥ }

13 Where there is Bhoga there is no Moksha; where there is Moksha there is no bhoga; To the votaries of Sundarī, there is bhōga as well as Moksha.

Or *manasasavayam*, *lari*,

But the bijākshara-s of Lakshmi or Mahālakshmi, the Spouse of Vishnu, those of Shārada, Sarasvatī or Mahāsarasvatī, the spouse of Brahma, or the bijākshara-s of Kālī or Mahākālī, the spouse of Shiva are different from those of Lalitā Mahātripurasundarī. So, the bijākshara-s of the mantras of any of the above mentioned deities or those of any other montra or vidya, should, under no circumstances, be conjoined or mixed up with those of Lalita Maha-Tripurasundari, since such a heterogeneous mingling up would set up discordant vibrations, leading to undesirable results and effects.

Can any other deity be invoked and worshiped in Shri Chakra?

Some people advocate the idea that Shri Chakra being Yantra Rāja, any deity could be invoked and worshiped in Shri Chakra. But we do not

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| 7. Dhumavati
(धूमवती) | (धूं धूं)
Dhūm Dhūm | Destroyer of enemies.
Dharmada (धर्मदा)
giver of restitute of
conduct. |
| 8. Bagala, Balgamukhi
or Pitambara
(बगला बगलामुखी)
(व पीताम्बरी) | Om Hlīm
(ओं ह्लीम) | Vakstambhanakari
(वाक्स्तम्भनकर्त्री)
arrestor of speech or one
who makes the opponent
mute) |
| 9. Matangi
(मातङ्गी) | Om Hrim Klīm
Hum (ओं ह्रीं क्लीं हूं) | Mānada (मानदा) giver of
glory or name and fame |
| 10. Kamalā or
Mahālakshmi
(कमला व महालक्ष्मी) | Aim, Hrim Shrim
Klīm Hshau
(ऐं ह्रीं श्रीं क्लीं ह्रौं) | Lālityapradā (ललितप्रदा)
giver of glamour or beauty
or Sundarata . |

{ या भोगदायिनी देवी जीवनमुक्तिप्रदा न सा
सौदायतु न भोगाय लीलता पुम्भप्रदा ॥ *Śūdrayāmala* }

That deity which could give bhōga-s (worldy enjoyments) can not give Mukti; that which could give Mukti can not give bhōga-s; but Lalita gives both.

{ यत्रास्ति भोगो न तत्र मोक्षाः, यत्राश्च मोक्षा न च तत्र भोगाः
जी सुन्दरी सेवका पुंगवानां भोगश्च मोक्षश्चैव ॥ }

The names **Shrīdevī**, **Lakshmi** or **Mahālakshmi**, **Shāradā**, **Sarasvatī** or **Mahāsarasvatī**, **Kālī** or **Mahākālī** also mean **Lalitā** - **MahāTripurasundarī**. But the **bijakshara-s** of **Lakshmi** or **Mahālakshmi**, the Spouse of **Vishnu**, those of **Shāradā**, **Sarasvatī** or **Mahāsarasvatī**, the spouse of **Brahma**, or the **bijakshara-s** of **Kālī** or **Mahākālī**, the spouse of **Shiva** are different from those of **Lalitā MahāTripurasundarī**. So, the **bijakshara-s** of the mantras of any of the above mentioned deities or those of any other montra or vidya, should, under no circumstances, be conjoined or mixed up with those of **Lalita Maha-Tripurasundari**, since such a heterogeneous mingling up would set up discordant vibrations, leading to undesirable results and effects.

Can any other deity be invoked and worshiped in **Shri Chakra**?

Some people advocate the idea that **Shri Chakra** being **Yantra Rāja**, any deity could be invoked and worshiped in **Shri Chakra**. But we do not

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think it right. Every deity has got a yantra and bījakshara-s peculiar to it. They set up different sorts of vibrations; as such, a heterogeneous blend or combination or mingling up of bija-s of one deity in another, would set up discordant vibrations injurious to the harmonious development of a particular sādhanaka. Therefore, any deity which has got a yantra and bījakshara-s of its or her own cannot be invoked and worshiped in the Shri Chakra.

In the Shri Chakra, all Parivāra, Dēvta-s belong to Mother hierarchy and so, no male deity would be invoked in it.

If one argues that since Mahātripurasundarī is neither female nor male and that therefore, any deity could be worshipped in the Shri Chakra, even so, it can not be done: firstly because, no other deity of a lower order than Mahātripurasundarī or Her Parivāra dēvtā-s could be worshipped in Her Chakra; and secondly because an Archaka or Upāsaka who has risen to that level of understanding and realisation, there would be no question of worshipping any other deity in the Highest Chakra.

Just as every Dēvatā has got a Mantra, so also it has got a Paduka. The Mantra proper along with the combination of some other mantras or bija-s is called pāṇḍikā (पाण्डिका) of that Devat. Similarly, we have got Guru Mantra and Guru Paduka. When some more mantra-s and bija-s are added to the Guru Paduka (mostly depending upon the Guru's choice); it is called 'Guru Mahā Pādukā'. This initiation is given by the Guru to the disciple either at the time of initiation of Mahāśōdhā, if the Guru is really great and generous, or else, the austere Guru initiates his special and wealthy disciples only into this separately in order

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to impress him and to make a show of it. This ¹ initiation is called 'Mahā-pādukānta-dīkshā' (महापादुकान्त दीक्षा) one who is initiated into this is called 'Mahā-pādukānta-Dīkshāpa^{ra} (महापादुकान्त दीक्षापर). This again is of different types -- Kataksha-dīkshā, ēkarātri-dīkshā, trirātri-dīkshā, navarātri-dīkshā etc., and it is conducted by the Guru depending upon the type of the disciple. Professional pandits and Gurus and the initiates into this make much ado about it, which is otherwise a very simple and an informal one. One such Guru Mahā-pādukā consists of the following 16 items: ~~for~~ (1) Guru Mantra, (गुरुमंत्र) (2) Tārātrya (तारत्रय), (3) Bālā mantra (बालामन्त्र), (4) Pranava (प्रणव), (5) Khēcharī-bīja (खैचरी बीज), (6) Shōdhā-Mahāmantra, (7) Hādividyā (हादि विद्या), (8) Dvādashārdhā (द्वादशाध्या), (9) Shiv-prasāda mantra (शिवप्रसादमंत्र), (10) Parā (Shakti) prasāda mantra, (11) Ānanda-Bhairava mantra (आनन्दभैरव), (12) Ānanda-Bhairavī mantra (आनन्दभैरवी), (13) Mahā-vākya-chatushtaya (महावाक्य चतुष्टय), (14) Ātmānusandhāna (आत्मानुसंधान), (15) Guru prayōjana vākya (गुरुप्रयोजन वाक्य) and (16) Svagurunāma (स्वगुरुनाम).

Shri Yantra is technically called Shri Chakra; and hence it should not be confused with the Yantra of Lakshmi or Shree. Shri Chakra is Chakra-rāja (चक्रराज) -- King or the best of all chakra-s and stands supreme amongst chakra-s or yantra-s. It is also called 'Navayōni Chakrā' (नवयोनिचक्र) as it is a configuration of nine triangles, five pointing downwards and four upwards. It is called Nava Chakrā (नवचक्र), as it contains nine Chakra-s. Shri Chakra is called Trichatvari-mshat Kōna (त्रिचतवर्षिंशत कोण) as it contains 43 triangles (central triangle, ashtakona, the inner and the outer ten triangles and the 14 triangles.) It is called Viyat Chakra, (विपतचक्र) as it is worshipped in Baharākūsha (बहाराकुशा).

or heart-space and as well in the outer space, in the Mēru form. It is also called Mātrikā Chakra (*मात्रिका चक्र*) as it contains all the mātrikā-s or letters of the Sanskrit alphabet. This name expresses that the Shri Chakra is not only the abode of the Divine Mother but also of all her powers, personalities, rays and emanations. All these denote the abode of ~~(the Mother of Grace), the Beautiful Unsurpassed (the Beauty par excellence)~~ Mahā-Tripurasundarī, ruler of the three pura-s (3 sets of 3 chakra-s in Shri Chakra and all the triputi-s or triplets in the universe), Lalitā (the Mother of Grace), the Beautiful Unsurpassed (the Beauty par excellence Parā Bhattārikā (Her Most Worshipful Imperial Majesty Maharājñī (*महाराज्ञी*) Goddess Supreme), Rājarājēshvarī, Divine Supreme, Jagadamba (*जगदम्बा*) Mother of the whole universe and Shri Devi and Bhagavati. All these are synonymous and connote the Supreme Shakti or Parabrahman and Her Yantra is Shri Chakra.

Shri is a pre-fix added to words and names of deities to denote auspiciousness or holiness.

"Shri", according to the context also means Lakshmi, Shrimati (*श्रीमति*), aisvarya (*ऐश्वर्य*), rajya-Lakshmi (*राज्यलक्ष्मी*), shōbhā (*शोभा*), prabhā (*प्रभा*), kīrti (fame (*कीर्ति*)), wealth *vāde* - Adi-Lakshmi, Maha-Lakshmi, Sarasvati, Mula Prakriti (*मूल प्रकृति*), Universe, Ādi Shakti, the Absolute Brahman etc.

Shri Chakra consists of nine chakra-s -- (i) Bindu Chakra, (ii) Trikōṇa Chakra, (iii) Ashtāra Chakra, (iv) Antardashāra Chakra, (v) Bahirdashāra Chakra (both combined called Dashāra-dvaya), (vi) Chaturdashāra Chakra, (vii) Ashta-dala padma Chakra, (viii) Shōdashā-dala padma Chakra, and (ix) Dhū-pura, Chaturasra-

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on heart-compass and as well in the great space, in the heart
 love. It is also called *Madhura Chakra* () as

it contains all the qualities or factors of the human organism.

This name suggests that the Madhura Chakra is not only the seat

of the human body, but also of all her powers, personality,

and emotions. All these denote the state of *Madhura*

Chakra (sweetness, harmony, balance, etc.) which is the state of

equilibrium. Madhura Chakra is the seat of the human body

and of 3 channels in the body and all the qualities or

qualities in the universe. It is the seat of the human body

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pura or Dharanī-sadana-traya. (For Fuller details see Dvitiya Taranga and Chart No.1)

Shri Chakra is Tripurātma (त्रिपुरात्मक). It represents all triplets in the universe. Bindu Chakra, Trikoṇa, Ashtāra, and Ashtadala constitute Agnēya-khanda (आग्नेय खण्ड) Śiṣṭi, Karmāna sarīra and it is Pramata-pura: (प्रमात पुर) Dashāradvaya and Chaturāśrapuram^{dashara} constitute Saura-khanda (सौर खण्ड) Śrīti, Sūkhma-sarīra, and it is Pramānapuram (प्रमाणपुर) ^{Ashtadala, and Bhūpura} Chaturdashara and Shōdashā-dala, ^{Some or} Chakra-s constitute Chandra-khanda (चन्द्र खण्ड) samsāra, sthūla-sarīra (स्थूल शरीर) and it is Pramēyapura. Pura means city, place, or field of action. Pramata is Jnāta (ज्ञात) or Knowē; Pramāna is Jnāna (ज्ञान) or Knowledge; and Pramēya is Jnēya (ज्ञेय) or the Knower. In everything there is this Triputi (त्रिपुटि) or Trinity.

Shri Chakra is symbolic of or symbolises or expounds both Brahmānda (ब्रह्माण्ड) Macrocosm and Pindānda (पिण्डाण्ड) (Microcosm).

Jāgrat (जाग्रत), Swapna (स्वप्न) and Sushupti (सुषुप्ति) in the Brahmānda (Universe) and head (शिरो) heart (हृदय) and mūlādhara (मूलाधार) in the Pindānda or individual body are the triplets (त्रिपुटि).

Shri Chakra as described earlier is also called Mātrikā Chakra, as it is the source of all Matrika-s or letters of Sanskrit alphabet or Shabdāśrīti (sound or word creation).

Round the Kēndrastha Bindu (केन्द्रस्थ बिन्दु control point), there are 9 bigger basic triangles, of which five are adhōmukhi (अधोमुखी downward pointing) in Bhu-prastāra (see chapter V)

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and facing the front in Mēru-prastāra; and these five triangles are called Shiva-yuvati (शिव-युवती) symbolizing or representing Devi or Shakti. The other four triangles are ūrdhvamukhī (ऊर्ध्वमुखी) (upward-pointing) in Bhū-prastāra and facing backwards in Mēru-prastāra; and these four triangles are called Shri kantha (श्री कण्ठ), symbolizing or representing Shiva or Vahni (वह्नि). The two sets of triangles also symbolise, the descent of the Divine or the Grace of the Divine Mother and the ascent of the sādḥaka or aspirant with the fire of burning aspirations for the Divine Fire; so also the two interlocked triangles one with the apex downwards over a triangle with apex upwards.

The five downward-pointing Shakti triangles represent or symbolize:

In Brahmandā or Universe	In pindānda or Human body
1. Pancha Mahābhuta-s (<u>पञ्चमहाभूत</u>)	1. Tvak (<u>त्वक्</u>) skin (external cover of organs)
2. Pancha-Tanmātra-s (<u>पञ्चतन्मात्र</u>)	2. Asrij (<u>असृज</u>) blood
3. Pancha-Jñānendriya-s (<u>पञ्चज्ञानेन्द्रिय</u>)	3. Mamsa (<u>मांस</u>) flesh
4. Pancha-Karmēndriya-s (<u>पञ्चकर्मेन्द्रिय</u>)	4. Medas (<u>मेदस</u>) fat
5. Pancha-Prāna-s (<u>पञ्चप्राण</u>)	5. Asthi (<u>अस्थि</u>) bone.

(also see II Chakra of Second Taranga)

The four upward-pointing Shiva triangles represent or symbolize:

1. Chitta (<u>चित्ता</u>)	1. Majjā (<u>मज्जा</u>) Marrow
2. Buddhi (<u>बुद्धि</u>)	2. Shukla (<u>शुक्ल</u>) Semen
3. Ahankāra (<u>अहंकार</u>)	3. Prāna (<u>प्राण</u>) Vital air
4. Manas (<u>मनस</u>)	4. Jīva (<u>जीव</u>) Life quantum.

This order of Shri Chakra with five downward-pointing

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triangles and four upward-pointing triangles is according to Samayāchāra (समयाचार) tradition, (see Chapter 8) followed by Adi Shankaracharya and his followers. This is known as Srishti-krama (सृष्टि-क्रम) type of Shri Chakra. If this Chakra is put upside down with four triangles pointing downwards and five triangles pointing upwards with Bindu in the quadrilateral below the central triangle, it is called Samhāra-krama (संहार-क्रम) type of Shri Chakra and is followed or adopted by Kaulācharin-s (कौलाचार-माहिनि), mostly in Northern India.

Some of the eminent Agama teachers are of the view that srishti and samhara-krama-nirnaya (division) is of a recent introduction into the Agama Shashtra-s.

The nine triangles are indicative of the nine-Mūla-prakriti-s of Nirākāra-Shiva.

By the intermingling of these nine basic triangles, forty-three smaller triangles are formed. But, though apparently 53 triangles are formed or found in the two-dimensional Bhū-prastāra type, only 43 triangles are actually formed or find place in the three dimensional Mēru-prastāra (the real form of the Chakra as described in the Uddhāra Shlōka-s); and the remaining 10 triangles, 21 quadrelaterals, 6 irregular vacant spaces round the Chaturdashāra Chakra, 8 dala-like vacant spaces round the Ashta-dala-padma, and 16 round the Shōdashā-dala-padma, which fallaciously appear in Bhū-prastāra have, therefore, no place or real existence in the Shri Chakra. A Yantra is, in fact, three

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dimensional, whereas Bhu-prastara is only a two-dimensional representation, like the photo of a three dimensional object. During the construction of the Chakra there are also formed 24 sandhi-s (सन्धिः intersecting points of two straight-lines), 28 varma-s (वर्मः intersecting points of three straight lines) and 8 damaru-s (डमरुः two triangles, each standing on the apex of the other). In short, only those triangles, petals, lines, etc., mentioned in the Shri Chakroddhara, constituting or forming the nine Chakra-s should be considered to constitute the Shri Chakra and the rest are to be considered as non-existing and not to have any connection with the Shri Chakra proper, like the additional or other lines drawn during the course of the construction of the Shri Chakra.

(श्रीचक्रं शिवयोगिनिः) Shri Chakra is Shiva's body.

न शिवेन विना देवी देव्याय न विना शिवः ।
न तयोस्तत्र किञ्चिच्चन्द्रचोन्दुवैशिव ॥

"There is no Devi (Shakti) without Shiva and no Shiva without Devi (Shakti). They are inseparable like the moon and the moonlight." Shiva and Shakti are inseparable and they are Shabda and Artha-svarūpa (अर्थ स्वरूप) both. This idea has been materialised or symbolized in the icon of Ardha-Nārīshvara (अर्ध नारीश्वर).

वागद्यानिव सप्तपत्नी वागद्ये प्रीतिपत्रये ।
जगतः पितरौ वन्दे, पार्वतीपरमेश्वरौ ॥

Raghuvamsha, Kalidasa.

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" I bow, for a clear exposition of words to the parents of the Universe, Parvati and Parameshvara, who are

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inseparably united as the word and its meaning."

Tulasīdāsa's verse from his Ramayana or Rāmacharitamānas is almost a translation of Kālidāsa's above idea.

गिरा जय गल वीर्य सम
कविचत मित्र न मित्र ।
बन्दा सीता राम पर
जिनीति परमपुत्र द्विज ॥

I bow to the feet of Sītā-Rāma--though called as different but not different, like the word and its meaning or water and ways--who are most dear to those who are in distress.

In the begining Brahman is one without a second. When He conceived "May I become Many", I am This (Idam). "This" (Idam) is the Universe, which is the object of the Experience Aham. A (म)=Shiva, Ha (ह)=Shakti, A-Ha = Aham or I. Shiva indicates or represents Jnana-Shakti; and Shakti, Kriyā-Shakti--Knowledge and Action. Vimarsha of that is the Experience of "I-ness". She, the primordial Vimarshā Shakti, is the mirror, which manifests that experience.

So, when the Supreme Lord, who is Illumination (Prakasha) is connected with the Vimarsha Shakti, there shines forth the "I am all". The supreme "I" (Aham) is massing together (Samarasya) of Shiva and Shakti.

"Aham" or I is shown as white (Sita) Bindu or Moon and, represents Shiva aspect of the Supreme I. The "Idam"

independently, and the word and the meaning.

Practicality is the basis of the science.

Practicality is the basis of the science of the world.

Practicality is the basis of the science.

I am to the point of the science of the world.

Practicality is the basis of the science of the world.

Practicality is the basis of the science of the world.

Practicality is the basis of the science.

In the science of the world, there is one without a second.

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Practicality is the basis of the science.

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(the universe) is red (Shona) Bindu or fire, the Shakti aspect. They are in conjunction known as Divine Husband and Wife -- Kāmēshvara and Kāmēshvarī. Their union is mixed (Mishra) Bindu or Sun. The Sun is Kāma, and Kala is Moon and Fire. The Bindu is not simply a drop or point but it is a technical term or name for a particular form of Trimūrti-s.

The three Bindu-s combinedly are known as Kāma-Kalā. The Mixed Bindu becomes creative and is the cause this manifested Word (Vāk) and its meaning (Artha). From this (Mixed) Bindu emerges Nada Shakti in seed-form. As already stated above Bindu is union of A and Ha (Aham, I) i.e. Shiva and Shakti i.e. Prakasha and Vīmāṇa i.e. white and red Bindu-s i.e. Moon and fire.

Kāmēshvarī (Maha-Tripura-Sundarī) and Kāmēshvara are inseparable and they are Bindu-s and Kāmākālā. The Tripura here means Sun, Moon, and Fire, which are Illumination and Bliss. She produced all things in a three-fold state. She created the three forms of Trimurti-s. The Bindu above is Sun and the two below are Moon and Fire, representing Her face, and breasts; and the Kalā below it, half of Ha is her womb. The Nada which comes forth is the origin of all sounds, divided into letters, words, and their compounds. Yoni here does not mean the Yoni (or the womb) of any woman, but the womb of the Devine Mother of the world of Names and Forms i.e. Shabda and Artha.

There is yet another categorization of the Chakra-s. The Trikoṇa Chakra, Ashtāra, two Dashāra-s, and Chaturdashāra are the five Adhōmukha Shakti-Kōṇa-s. The

Bindu, Ashta-dala, Shōdasha-dala, and Bhūpura are the 4 Ūrdhvamukha Shiva Chakra-s. The internal meaning or the significance of this categorization is this: The first set of 5 chakra-s are all triangles, yōni-s, Jananī (जननी), creative power or potential. A triangle contains 180 degrees (the three angles of a triangle are equal to 180 degrees). The second set of 4 Chakra-s Bindu etc. are Dala-rupa. Dala is pūrṇa-rūpa or circle. A circle contains 360 degrees, whereas the triangle contains only 180 degrees. Pūrṇa or circle is Shiva-rūpa and triangle or kōṇa is Shakti-rūpa and Shakti is half of Shiva or half the size of Shiva i.e., Ardhangī. It is Shiva with the Ardhangī (half-form) that is called Ardha-nārīshvara or Saguna-Brahma (सगुण ब्रह्म) or Hiranyagarbha (हिरण्यगर्भ). It is only this Saguna-Brahma that could or that is capable of making the creation. Shri Chakra is the pratika of this idea. Shri is symbolic of collection. So, Shri Chakra is symbolic of the whole cosmos.

Reverting to the main point, the 5 down-ward pointing triangles or the 5 chakra-s of triangles are indicative (निर्देशक बोधका) of downward trend or pravritti (प्रवृत्ति), creation, or worldly mindedness. The 4 upward pointing triangles (in one categorization) and the 4 dala-chakra-s (in the other categorization) are indicative or bodhaka of upward trend or nivritti (निवृत्ति) or Brahmajñāna-vishayaka-mindedness. In the case of 4 triangles that are pointing upwards, the idea is clear. In the case of Dala-s which are of the form of circles, there is no beginning or ending,

up or down. Whatever direction we conceive it is there. Also because they are pūrnam, they are called ūrdhvamukhī. Thus Shakti or Mahāmāyā is nescience (Avidyā), world of Vimarsha, reflection, pondering over, Kāmakalā, Divine Deliberation, activity, rajōguna (Red), and Kāmēshvarī; and Shiva is Prakāsha, Vidyā, or Knowledge, supreme effulgence, transcendental, immutable, unchangeable (अचल), ^{Suddha - Sattva (pure white)} and ineffable (अनिवार्य) and Kāmēshvara.

Shiva is A-kār (अ-कार) and Shakti is Ha-kār (ह-कार) (the combination of 16 vowels and 34 consonants is vinamaya (विनिमय); Shiva is Sukla and Shakti is Shōna; Shiva is white and Devi is red; the sāmānyā (union or equipoise) of these two is the cause of this universe.

The 15 Kalā-s of the moon wax and wane. The 16th Kala is without increase or decrease but it always remains the same; that is called Sadakhya Kala (सदाख्य कला), Nitya Kala or Chitra (चित्रा).

The categorisation of Chakra-s in different ways and the attribution of the Khanda-s as Agni, Sūrya, and Chandra or Sōma, Sūrya, and Chandra or Sūrya, Sōma, and Agni by different sadhaka-s or teachers, should not be taken as a serious contradiction. Each categorization and attribution is made to explain or bring home to the mind of the sadhaka or the reader a particular point or aspect of the truth. It is that particular point that is to be grasped by the reader and not the apparent or seeming contradiction. Even a metaphor or a simile

up or down. Whatever direction we choose to go in
there. And because they are going, they are called
directional. And the word 'direction' is necessary
(विशेष), word of direction, reflection, something
over, outside, beyond, above, below, etc.
a direction; and there is a direction, there is
a direction, a word of direction, a word of direction,
directional () and directional ()

There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()

There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()
There is a direction () and there is a direction ()

The organization of the mind is a very important
and the organization of the mind is a very important
The organization of the mind is a very important
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and the organization of the mind is a very important

is given to give a clear picture or to clarify a particular point under discussion but not identical in all respects. The object of comparison and the compared subject are not and cannot be identical in all respects; if they are identical, no comparison is needed.

There are different Dhyāna śloka-s of Mahā-Tripurasundarī used by different sadhaka-s according to their own bhavana or conception. For example the Dhyāna śloka given in Makaranda-stavarāja is a little different from those given at other places. There is nothing wrong or contradictory in it. This, however, does not imply that every one can take the licence to handle the essentials and fundamentals as one likes.

ये यथा मां प्रपद्यन्ते तां स्तुष्ये भवाम्यहम् ।
मम वर्त्मानुवर्तन्ते मनुष्याः पार्थ सर्वदाः ॥ गीता ५ ॥
चाटुशो मावन्त यस्तु सिद्धिमवाप्ति तादृशः ।

Howsoever men approach me, even so do I accept them, for, on all sides, whatever path they may choose is mine, oh Arjuna!

According to one's own wishes or desires, one gets results accordingly.

Bhagavadgita enunciates ~~that~~ the fundamental principle of the Tantra Shāstra concisely thus:

मम योनिर्महद्वक्त्रं तस्मिन्नात्म दद्याम्यहम् ।
सम्भवः सर्वभूतानां ततो भवति सावित ॥
14.3

Great nature is my womb; in that I place the germ, there is the birth of all beings, Oh Arjuna!

सर्वयोनिषु कौन्तेय मर्त्यः सम्भवति माः
तासां वृक्ष महद्योनिर्हं बीजप्रदः पिता ॥ 14.4

From whatever wombs living forms may arise, Oh Arjuna, Prakriti is their womb and I am the seed-giving father.

in order to give a clear picture of the situation
in all respects. The object of this study is
to show that the situation is not as it appears to be
at first sight. It is a study of the situation as it is
and not as it seems to be.

There are different types of situations in life.
Some are of the nature of a puzzle, some are of the
nature of a mystery, some are of the nature of a
problem. Some are of the nature of a challenge, some
are of the nature of a test. Some are of the nature
of a trial, some are of the nature of a trial.
Some are of the nature of a trial, some are of the
nature of a trial. Some are of the nature of a trial,
some are of the nature of a trial. Some are of the
nature of a trial, some are of the nature of a trial.

However, when we approach a situation, we do so with
a certain attitude. We do so with a certain attitude,
we do so with a certain attitude. We do so with a
certain attitude, we do so with a certain attitude.
We do so with a certain attitude, we do so with a
certain attitude. We do so with a certain attitude,
we do so with a certain attitude. We do so with a
certain attitude, we do so with a certain attitude.

Therefore, the situation is not as it appears to be.
It is a study of the situation as it is, not as it
seems to be. It is a study of the situation as it is,
not as it seems to be. It is a study of the situation
as it is, not as it seems to be. It is a study of the
situation as it is, not as it seems to be.

There is a certain attitude in every situation. In every
situation, there is a certain attitude. In every situation,
there is a certain attitude. In every situation, there is
a certain attitude. In every situation, there is a
certain attitude. In every situation, there is a
certain attitude. In every situation, there is a
certain attitude. In every situation, there is a
certain attitude.

: 28 :

प्रकृतिं पुरुषं चैव विद्यनादी उभावपि
विकाराश्च गुणाश्चैव विद्वि प्रकृतिरसम्भवान् ॥

13.19

Know thou that Prakriti and Purusha are both without beginning; and know also that all modifications and guna-s (गुणाः) are born of prakriti.

पितामहस्य जगत्तो माता चात्ता पितामह ॥ 9.17

I am the father of this universe, the mother,
The same idea is given in Tibetan Tantricism as well, by the Yab-Yum (Father-Mother) Mudra, the male and the female deity, Shiva and Shakti, in inseparable union (see Appendix 1).

Kundalini Yōga has been dealt with in Hathayōga-pradīpikā, Ghēranda Samhitā, Shat-Chakra-nirupāṇ, Gōraksha Samhitā, and other Tāntrikā works. It is commonly called Hatha-Yōga, Ha- (ह) means Sun and Tha (ठ) means Moon; that Yōga which deals with the union of these two—the Sun and the Moon is called Hatha-Yōga. (Karma, Jñāna, Dhyāna, and Bhakti Yōga-s are described in full in the Author's Commentary on Bhagavadgītā.) Hath also means Pūrāṇa, Dakṣiṇa, Yamunā, Pīṅgalā and Rājās and the menas Apāna, Vāma, Gangā, Idā, and Rētas.

Idā (इडा) Pīṅgalā (पिंगला) and Sushumā (सुषुम्णा) are described as the three main subtile Nādi-s or Channels,

Idā (इडा) Pingalā (पिंगला) and Sushumā (सुषुम्णा) are described as the three main subtle Nādi's or Channels, situated in the Vertebral column in the human body and through which subtle latent forces travel, Idā and Pingalā running on either side of the Sushumā intertwining it and operating through the left and the right nostrils. Kundalini Shakti or latent power in the body situate at the bottom of the spinal column or Sushumā Nādi, said to be coiled up in three and a half coils, in a dormant condition.

Ida is called Chandra Nādi and Pingalā Sūrya Nādi. Chandra or Moon is cool, cold or frigid with its pleasant white rays and Sūrya or Sun is warm, hot or ferid with its radiant red rays; so, it is said or described that Idā is presided over by the Moon, which produces Cold effects, and Pingalā by the Sun which produces hot effects. If the process of breathing is carefully observed, it can easily be noted that it does not operate uniformly in both the nostrils; that sometimes the inhaling and exhaling is more through the left nostril and that at some other times through the right one; that is to say, that Chandra Nadi or Surya Nadi operates more through a particular nose than the other at a particular time. In simple or common language it can safely be said that while breathing through the left nostril is more active, cold effect is produced in the body and while breathing through the right nostril is more active, heat is produced.

This operation of Nādi-s Idā and Pingalā through the nostrils (left or right) through the medium of breath is found to be capable of being regulated or changed by physical manipulation by different methods—by lying down on one side, by putting a padding under the armpit and pressing it tightly, or by resting the arm-pit on an eighteen inch long Y shaped rod, the nostril on the other side begins to operate more actively; similarly vice-versa or the other way round.

This manipulation of changing of Nādi, Swara, or breath from one nostril to another is made use of by Swara or Nadi therapists to cure or to reduce the intensity of certain diseases. Utilising this principle, the Author was taught by his mantra-diksha Guru, when he was a school boy, a method of treating even the most chronic partial headache in a couple of minutes. He utilised this simple manipulation, by sleeping on the left side when he had to spend severe cold nights during his sojourns in Kailās-Manasarovar Region.

In this connection, it is important to note that Breath itself is not prāna (vital energy or life principle) but it permeates or works through the medium of breath. Prāna is divided into two prāna and āpana, five, or ten aspects, doing different functions at different places in the body. Prāna again is not to be confounded with Soul.

11. 1

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I am the father of this nation, a nation...

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That is described in detail in the esoteric worship or sadhana of Shri Vidya or Maha-Tripurasundari, which is not the subject matter of the present work.

Attached to the Sushumna nadi in the body there are said to be 32 padma-s or lotuses, at the either end of which there are thousand-petalled lotuses (सहस्रपत्र पद्म). However, only 9 lotuses are equated with nine chakra-s of the Shri Chakra.

	In the Body	In Shri Chakra
tion	Name of Chakra with number of Dala-s and Bijakshara-s Matrika-s	Form of Chakra Bijakshara-s or Mantrika-s
ru-madhya (मध्य)	Ajna-dvidala (अज्ञा द्विदल) -- Ha (ह)	Bindu (बिन्दु)
iddle of eyebrows ambika (लम्बिका)	Ksha (क्ष)	Ksham (क्ष)
antha (अंठ)	Indrayoni-ashtadala (इन्द्रियोनि अष्टदल)	Trinona (त्रिना)
throat)	Vishuddha-shodashadala- Svar (स्वर) Am to Ah (अं ह्रस्व)	Ashtakona (अष्टकोण)
	विशुद्ध बोधरादल	Yam Ram Lam Vam Sham Sham Sam Ham
ridaya (हृदय Heart)	(अनाहतद्वादशदल twelve petalled) Anahata - dvadashadala -- Kam (कं) to Tham (तं)	(Antardashara (अन्तर्दशर)
abhi (नाभि)	M (मणपूरदशदल ten petalled) Manipura-dashadala-- Dam (दं) to Pham (फं)	Nnam Bham
abilucus	(स्वाध्यायस्थान six petalled) Svadhishthana-shad-dala -- Bam (बं) to Lam (लं)	(Bahirdashara) (बाह्यर्दशर)
asti (वीर्य)	(सुखाचारचतुर्दल four petalled) Muladhara-Chaturdala -- Vam (वं) to Sam (सं)	(Chaturdashara (चतुर्दशर)
adadhodesha (तदधोदेश)	(सुखाचारचतुर्दल four petalled) Muladhara-Chaturdala -- Vam (वं) to Sam (सं)	Kam to Pham Yam Sham Lam Am to Ah
below throat	(सुखाचारचतुर्दल four petalled) Kula-shatdala -- (सुखाचारचतुर्दल four petalled) Akula-sahasradala	Shodashadala (शोडशदल)
adadhodesha (तदधोदेश)	(सुखाचारचतुर्दल four petalled) Muladhara-Chaturdala -- Vam (वं) to Sam (सं)	Bhupura (भूपुर)
below throat	(सुखाचारचतुर्दल four petalled) Muladhara-Chaturdala -- Vam (वं) to Sam (सं)	Am Am Sauh

**Corresponding Nerve
plexes in the human body****Glands controlled**

1. Carotid plexus

Parathyroids

2.

3. Cervical

Pituitary, Thyroids, &
Thymus.

4. Pulmonary

5. Solar

Pancreas & Suprarenals
(Adrenals)
Kidneys & Spleen

6. Hypogastric

7. Pelvic

Testicles & Ovaries.

Corresponding plexus of Sahasrara is cortex. It controls
genital and pituitary glands.

In passing, it might be noted that the body is controlled
by the Chakra-s or padma-s, through subtle nadi-s and the
gross nerve plexus and the corresponding endocrine or ductless
glands, which could be controlled and regulated by Yogic Asana-s,
prāṇāyāma (प्राणायाम), etc. The subtle Chakra-s and the gross
nerve centres or plexus, control the whole body and the mind and
psychic functions.

~~The author is thankful to Sri Dr. Jyoti Smerange, M.D.,
M.D. of the Electron-Ray Therapy, Jayawade-2 (M.P.)~~

Mahā Bindu, situated in Brahma-randhra, is Sahasrāra.
This is the collaboration or samanvaya (समन्वय) of Shri Chakra
and Sharīra Chakra; so also of the Mātri Chakra.

Shri Chakra is Shrishti, Sthiti, and Pralayaत्मका.

Bindu Chakra is born out of the Mula Prakriti of Shive. So,
it is Prakriti Svarūpa (प्रकृति स्वरूप) of the form of Prakriti).
The rest of the eight chakra-s are Prakriti-vikriti-ubhayatmaka
(प्रकृति विकृति उभयात्मक) of the form of Prakriti and its derivatives).

Corresponding letter

placed in the same way

Corresponding letter

placed in the same way

Corresponding letter

placed in the same way

Corresponding letter

placed in the same way

Corresponding letter

placed in the same way

Corresponding letter of the same kind is correct. I consider

placed in the same way

Corresponding letter of the same kind is correct. I consider

placed in the same way

Corresponding letter of the same kind is correct. I consider

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Corresponding letter of the same kind is correct. I consider

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Corresponding letter of the same kind is correct. I consider

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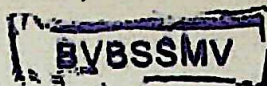
Corresponding letter of the same kind is correct. I consider

placed in the same way

Corresponding letter of the same kind is correct. I consider

placed in the same way

Corresponding letter of the same kind is correct. I consider



Bindu down-wards upto Bhupura is termed Shrishti-krama.

Bindu upwards to Bindu is termed Samhāra-krama.

Through Shri Chakra, the Sākāra Līlā-krama or manifestation of Nirākāra Īshvara or unmanifested Absolute, in this Vishāla Brahmānda (Macrocosm) and the Pīndānda, the human body (Microcosm), has been graphically depicted. Prakriti, Mahat, Ahankāra, 36 Tattva-s and their sub-divisions, which are needed for the creation of ananta-kōti-brahmānda-s (innumerable or infinite number of worlds) are collectively called Chakra or Shri Chakra, the Wheel of Creation or Cosmos or Brahmānda. In this Chakra, the whole creation, maintenance, and dissolution of the whole universe have been very well expounded. In no other religion, the Cosmos has been so thoroughly explained.

Just as a flag represents an ideal and is the supreme symbol of sacrifice, service, patriotism, and national ideals and just as a map indicates a country, without being it, so also, Shri Chakra is symbolic or Pratīka (प्रतीक) of Brahmānda as well as Brahman. Hence, Shri Chakra is identical or tadatma (तादात्म्य) with Shri Vidyā, Brahmānda and with Brahman.

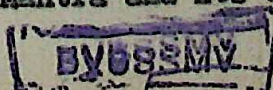
मोक्ष साधन जगत् ॥ मोक्ष होत कुये जगत् को तादात्म्य कहत है

Inspite of being different, not to be different is 'tadatma'.

The Presiding Deity of Shri Chakra is Shri, Shri Devi, or Adi Shakti Mahā-Tripurasundarī. 996. श्रीचक्रावलिख

(The king of Chakras, the Shri Chakra is her abode) 997. श्रीमन्त्रपुरसुन्दरी श्री Lalita Sahasranama.

Shri Vidyā means Her Mantra and its upāsana-vidhi.



By Its or Her upāsana all Purushārtha-s (Dharma, Artha, Kāma, and Mōksha धर्म अर्थ काम मोक्ष) are attained or achieved. Shri Vidya is also called Sundarī Vidya.

In the Mantra of Mahā-Tripurasundarī, there is no mention of any particular Deity.

Shri Vidya, is Brahma Vidya, and Shri Chakra is tādātma (identical) with Brahman and Brahman is avāṅmānasagōchara (अवाङ्मानस) beyond the reach of speech and mind. (यतो वाचो निर्वर्तते अमुं यः शान्तः सः) See chapter 10)

So, in the Shri Chakra of any build, which is meant for worship or puja, bijākshara-s are not and need not and should not be written or depicted. Thus, SHRI CHAKRA is bijākshara-vinyāsashūnya (बीजाक्षरविन्यास शून्य) ।

~~There is no need to write or depict the letters of the Shri Chakra in any form or manner.~~ So far as the knowledge of the Author goes, he has not seen bijakshara-s in any of the Shri Chakra-s, installed by Adi Shankaracharya.

The puja or worship or dhyana (ध्यान) of various deities in their proper places in the Shri Chakra is more important than the lettering.

Shri Vidya consists of three kūta-s (कुट) or peaks (Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim क ए इ ल ह्रीं, ह स क ह ल ह्रीं, स क ल ह्रीं), like the Tripāda Gayatrī (त्रिपादगायत्री), ascribed to moon, sun, and fire and they form the sound-body of Tripurasundarī, the 16 kala-s of the moon, the 24 kalā-s of the sun, and the 10 kala-s of the fire, making a total of 50, being of the form of or nature of the 50 letters or mātrikā-s of the Sanskrit alphabet.

Hrim is called or known as the Tantric Prāṇava, inasmuch as it enjoys, in Tantra-s, the same prominence

or eminence as Ōm in Vēdic lore. According to the Tantra-s, the creation starts with the word Hrīm. There are three Hrīm-s, one at the end of each kṛta of the Mantra. The meditation on the first kṛta manifests the knowledge of the world, on the second manifests the knowledge of the world and God, and on the third, manifests the knowledge of world, God, and Soul.

The first is Vākḥava-kṛta (वाक्भवकूट) and is the bestower of all Vidya-s of learning (vidyapradā विद्यापद). The second kṛta is Kāmarāja-kṛta (कामराजकूट) and is the bestower of all material objects and enjoyments (artha-kāma-bhōgapradā अर्थकामभोगपद); and the third kṛta is Shakti or Parā-kṛta (शक्ति व पराकूट) and is the bestower of Mōksha (moksha-pradā मोक्षपद). Thus, Shri Vidya is the bestower of all the attainable, both of this world and of the other.

Shri Chakra, like Shri Vidya, is Trikutātmake (त्रिकूटात्मक) and has three parts -- Srishti part (corresponding to Vākḥava-kṛta), consisting of Bindu, Trikona, and Ashta-kona representing the head; Sthiti part (corresponding to Kāmarāja-Kṛta), consisting of the two Dashāra-s, and Chaturdashāra representing the body, middle or the trunk; and Sambhāra part (corresponding to Shakti or Parā-kṛta), consisting of Ashta-dala-padma (8 petalled lotus), Shōdashā-dala padma (16-petalled lotus), and Bhūpura representing the part below the kati-pradesha or legs of Mahā-Tripurasundarī.

Thus, the three kṛta-s of Shri Vidya are identified with or tadatma of the Kṛta-s of Shri Chakra Mēru and Mahā-Tripurasundarī.

...

Thus, the three Kuta-s of Shri Vidya are identified with or tadatmya of the Kuta-s of Shri Chakra Meru and Maha-Tripurasundari.

The fifteen bijas of Shri Vidya can be reduced to nine primary letters or constituents of Sanskrit alphabet L (ल), S (स), H (ह), I (इ), E (ए), R (र), K (क), A (अ), and Am (ॐ) and they are known as Merus (). The Shri Chakra is also of the form of Meru. Thus, Shri Chakra is the product of bija-s of Shri Vidya.

In tantra Sanketa or Code the letter L denotes the Earth and indicates the earty stretch—Bhupura; the letter S (स) denotes the Moon, representing his sixteen Kala-s and so indicates the Shodashadala-padma; the letter H (ह) denotes Shiva, who is of the form of Ashta-murti and indicates Ashta-dala-padma; the letter I (इ) denotes Māya, the sovereign of upper seven worlds and the lower seven worlds, Bhuvanēshvari and indicates the Charturdashare; the letter E (ए) denotes *(Shakti of Vishnu, who is of the form of ten Avatara-s, makes the* (Shakti tenfold and indicates the Bahir-dashāra; the letter Ra denotes Fire with his ten Kala-s and indicates the Antar-dashāra Chakra; the letter K (क) denotes Madana or Kameshvara, who is of ~~xxxxxxxx~~ eight forms (Ashtamurtyatmaka) and indicates the *Ashtāra; the letter* ASHTARA:—THE-LETTER A (अ) denotes the ~~Ashtāra~~ triangle and indicates the Trikona; and the letter Am (ॐ) or bindu indicates the Bindu Chakra. Thus, the Shri Chakra is the product of nine primary letters or bija-s of Shri Vidya.

CHAPTER IV

WHO CAN WORSHIP SHRI CHAKRA?

Shri Chakra can be kept in a house as a holy article or even as a curio, without any worship, in the same way as it is found printed in 108 Upanishada-s and other books or as one keeps the paintings or images of any deity—Vishnu, Krishna, Dashavatara-s, Sarasvatī, Gāyatrī, Kālī, Lakshmi, Maha-Tripurasundari, etc.—made of metal, earth, or wood. It can be worshipped once in a year, periodically, or on special occasions like Sharad Navaratra-s or Vasanta Navarātra-s, or daily, regularly or irregularly, or whenever one likes. Shri Chakra can be worshipped for the whole day elaborately according to Shri Vidyā Saparyā Paiddhati—beginning from Dvara Puja, Bhuta Shuddhi, etc., Nyasa, Navārāna Pūjā, Lalithā-Sahasranāma, Trishatī, Saubhāgya-Ashtōttarashatanama puja etc., Hōma, Balidāna and Tarpana, or according to Purusha Sukta and/or Shri Sūkta, Shōdashō-pachāra Pūjā-s or according to simple daily Puja-vidhana as given in Shri Maha-Tripurasundari Puja Kalpa, which hardly takes 15 minutes' time; or one can simply close one's eyes and do the Mānasika-puja as best as one could.

Appendix. Laghu Nitya Pujakrama.

Sunday in conjunction with pushya star, one's own Guru's birthday, the day of one's own birth-star, Ashtami (8th day of bright half of ~~moon~~ the moon), Chaturdashi (14th day of bright half of the lunar month), Friday, Pūrṇimā of full moon day, Friday in conjunction with fullmoon day, all Sankranti days Chaitra or Vasanta, Āshāḍha, Āshvin or Sharad, Pushya Navaratra-s and Ashvin Nakshatra or constellation in conjunction with Bhanuvasara (Tuesday) (a special yōga), are considered efficacious days and special occasions for Shri Chakra puja.

CHAPTER IV

WHO CAN WORSHIP SHRI CHAKRA?

Shri Chakra can be kept in a house as a holy article or even as a curio, without any worship, in the same way as it is found printed in 108 Upanishada-s and other books or as one keeps the paintings or images of any deity—Vishnu, Krishna, Dashavatara-s, Sarasvatī, Gayatrī, Kālī, Lakshmi, Maha-Tripurasundari, etc.—made of metal, earth, or wood. It can be worshipped once in a year, periodically, or on special occasions like Sharad Navaratra-s or Vasanta Navarātra-s, or daily, regularly or irregularly, or whenever one likes. Shri Chakra can be worshipped for the whole day elaborately according to Shri Vidyā Saparyā Paddhati—beginning from Dvara Puja, Bhuta Shuddhi, etc., Nyasa, Navā^{ra}ra Pūjā, Lalitā-Sahasranāma, Trishatī, Saubhāgya-Ashtōttarashatanama puja etc., Hōma, Balidāna and Tarpana, or according to Purusha Sukta and/or Shri Sūkta, Shōdashō-pach^āra Pūjā-s or according to simple daily Puja-vidhana as given in Shri Maha-Tripurasundari Puja Kalpa, which hardly takes 15 minutes' time; or one can simply close one's eyes and do the Mānasika-puja as best as one could.

Appendix. Laghu Nitya Pujakrama.

Sunday in conjunction with pushya star, one's own Guru's birthday, the day of one's own birth-star, Ashtami (8th day of bright half of ~~moon~~ the moon), Chaturdashi (14th day of bright half of the lunar month), Friday, Pūrṇimā of full moon day, Friday in conjunction with fullmoon day, all Sankranti days Chaitra or Vasanta, Āshāḍha, Āshvin or Sharad, Pushya Navaratra-s and Ashvin Nakshatra or constellation in conjunction with Bhanuvasara (Tuesday) (a special yōga), are considered efficacious days and special occasions for Shri Chakra puja.

On Ashtami, Chaturdashi, and full moonday, Chakrār-
chanā should be performed in the night.

Chakrarchana performed in place of Devī-pitha-s and
Siddha-pītha-s is said to be as efficacious as that done
on special occasions.

A mountain or hill, a cave a river bank, temple etc.
are best places for performing Shrichakrārchanā. Special occasions
and places like the Sidha-Pītha-s or Tīrtha-s, Archana
of and Homa to the Chatubshashthi (चतुः शोडश) Yoginī-s is
enjoined and considered efficacious. The eight Mātrī-s
in the Middle Rākha of Bhūpura in the Shri Chakra have
each got eight attending Yoginī-s. These are considered
part and parcel (अंगभूत) of the Matri-s. Each of these
64 Yoginī-s is said to be surrounded by and controlled
one crore of Yoginī-s of the same variety or category and
character; and all these are considered very powerful
and potent (महौजसीव प्रभावशाली). The names of the Yoginī-s
are given in Appendix 261.

Shri Chakra can be drawn on a paper with pen and ink,
or on flour or arka plank or any other plank, bhūrja-patra,
with coloured flour or powdered stone (not eatable by
ants or insects) or turmeric, kunkum, ashes of yajna-hōma
and consigned to the waters of a river, after the puja is
over. It can be drawn even on water. Shri Chakra can be
drawn on gold, silver, or copper leaf or plate. According
to some Āchārya-s, since full panchāmrita-snāna (पञ्चामृतास्नानं)
bath with cow-milk, curd, ghee, honey, and sugar) cannot
be performed on a purely copper-made Chakra, it is usually
made on thin leaves or thick plates of panchadhātu-s or
lōha-s (gold, silver, copper, brass and tin) as the five
dhātu-s (metals) are symbolic of the five elements.

The heir-apparent of Shankaracharya of Puri Math has got the Shri Chakra printed on his inland letter cards, in light yellow.

Shri Chakra can be installed in a separate temple or place solely dedicated to it or it can be placed in any temple or place along with other deities, especially Devi or Shiva, as in the temple of Annapurna at Varanasi, Kamakshi temple of Kānchi, Bhramarāmbā temple of Srīshailam or as at Courtallam (கூர்த்தலம்) Shiva Temple, Tirunalvēli District, Tamilnadu. It can be installed temporarily or permanently by temporary or permanent Prāna-pratishthā or otherwise as well.

Shri Chakra drawn on a plate foil or disc of gold, silver copper or anyother material can be worn on person as talisman temporarily for some time or permanently.

Shri Chakra (or any Yantra of Bhūprastāra or Kūrma-pri-shtha build) is to be kept flat or horizontal to the ground and not upright or slanting, excepting while wearing as talisman as tāṭanka-s (தாடங்க ear-rings) or on a ring. It is said to be prohibited to execute it on a wall or drawn on a plank, paper or cloth, and to hang it on a wall.

न मूर्ती लेखये चित्रं
न मित्ती न च जलके
श्यामा शङ्करे कृती ॥

(Source unknown)

"A yantra should not be drawn either on the ground, wall, or plank. This is the injunction of Shankar".

Shri Chakra is the most saumya (सौम्य) -- calm or peaceful and non-aggressive of all the yantra-s, unlike Bhairavī, Mahākālī, Bagalā and other yantra-s.

In fact, Shri Chakra is kept in places where there is any ugra (उग्र) or fierce yantra or image or Devata, which could not be faced without bad effects, in order to reduce its ugra nature.

It is said that the icon of Akhilandesvari (about 5' high) in ^{Tiruvananthai} Jambukēśvara (Āpōlings- ^{आपोलिङ्ग}) was so very ugra or fierce that every day whoever Archaka (^{अर्चक}) went in front of the Deity and performed puja used to die at the end of the day. When Ādi Shankara went there, he had got made a pair of four-inch square Bhū-prastara Shri Chakra-s of gold, studded with diamonds and other gems along the lines on them, and put them in the ears of the Devi, as tātanka-s (ear-rings). Since that time the icon is said to have become soumya or shānta (calm) and nothing untoward happened to the Archaka-s. From this, it can be inferred or it is evident that one can approach Shri Chakra, without the fear of any untoward happening or incident, in the same way as one would approach one's mother, at any time and in any manner, one likes to.

Shankaracharya in his Dēvyapāradha Stōtra, shlōka 4

says:

पृथिव्यां पुत्रास्ते जनीनं बहवश्चास्ति शिशवः ।
 वरं तेषां मध्ये विश्वं विश्वोऽहं तव सुतः ।
 मदीयोऽयं त्यागश्चमुच्यते तौ तव शिवे
 कुपुत्रो जायते क्वचिदपि कुमानो न भवति ।

"Thous hast many children, Oh Mother! who are good men and exemplary sons. I am the lone black sheep among them. I showed myself lacking in my love and duty to Thee. But should'st Thou give me up for lost? There might be a bad son; but whoever heard of a bad mother?"

The line " कुपुत्रो जायेत क्वचिदपि कुमाता न सजति ।
 "there might be a bad son; but whoever heard of a bad mother?" has been repeated ~~thaxtham~~ in the three shloka-s 3, 4, and 5 of Dēvyaparādha Stōtra. In the Dēvyaparādha Stotra itself, it is given in the fifth shloka that the age of the writer is 85, whereas Adi Shankaracharya left his body in his 32nd year only. So, the popular belief that this stotra had been written by Ādi Shankarāchārya is not correct. It must be some other Shankaracharya who had composed it; even so, the value of the Stotra is no way diminished.

It is only the fake and ignorant persons and the exploiting class of the so-called Āgama and other ^{professional} Pandits that scare and frighten the ardent worshippers and devotees of Shri Chakra and of Shri Vidya with wild and fantastic stories, in order to keep them uninformed of the subject, so that they might ever remain under the former's influence and sway. So, an earnest devotee should pay a deaf ear to such persons.

Just as every human being has a right to the use of medicine for the physical or material well-being of his body (and get cured of his ailment), so also, every person who is afflicted with the bhava-rōga (भाव रोग) / disease of the whirlpool of this world of births and deaths or samsara), has every right to take recourse to (or entitled to the use of) Brahma-vidya, the sovereign remedy (or cure for bhava-roga). "Bhavarōgaghni" (भव रोगघ्नी) / destroyer of the disease of bhavaroga or sansara, Lalita-sahasranama 852, shloka 157) "Bhavanāshini" (भव नाशिनी) / destroyer of bhava, nama 175). In one of the stotra-s of Kāmākshī, she is described as Bhavarōga-bhēshaja (भव रोग भेषज) / medicine or remedy for bhava-rōga)

Paramatma or Brahman is in all and everywhere and beyond all. He or It is for all and is All-in all.

Just as every human being has an access and a birth-right to the free use of air, water and sunlight, so also he has got an access and birth-right to make an effort to attain emancipation or moksha through the upāsana and worship of his Creator, that Absolute Brahman, and Its pratika or emblem, Pranava or Ōmkāra and Shri Chakra, the symbolic representation or form-pattern of the Divine Mother.

Just as in a map the upper part is north and the lower part is south, so also in the Shri Chakra, the side of five triangles is west and that of four triangles is east; other directions should be located accordingly. सर्वत्रदेवी
पश्चाद्दक्षिणस्य प्राचीनीया Shri Vidya Tantra, Know always that the back side of the Shri Chakra is the east.

While performing the puja of a Shri Chakra, the archaka should sit facing the quarter east and facing the five triangles of the Chakra. If under any circumstances the archaka can not sit facing the quarter east, he may sit facing any direction, but should sit facing the side of the five triangles of the Shri Chakra; under such circumstances the direction, towards which he sits, would become east to him, since that is the east of the Shri Chakra.

युक्तं युक्तकर्मसिद्धये प्राची । दिक्पालादिषु यथा स्थितिः ॥

"Between the worshipper (archaka) and the worshipped (Devata) is the east. Other directions are to be located accordingly and worshipped. Agra (अग्र) is the front; daksha (दक्ष) is the right, and vama (वाम) is the left of the worshipper.

There is an oft quoted line that

देवो मूत्वा देवं यजेत् । Padmapurāna.

: 41 :

"One should become deified one's self first, before one could worship the deity." But if one could or would become the deity one's self first, he need not worship the deity. So, if one could become Mahatripurasundari Herself first, one need not, would not, or could not worship Her in the physical Shri Chakra, but for showing it to the layman as an example that he should worship Her through the Shri Chakra. So, if one wants to become Mahatripurasundari, in majority of cases, one shall have to worship Her first, through the Shri Chakra, Her pratika.

Shri Chakra can be worshipped by one and all irrespective of caste or creed, varna or āshrama, sex or age, young or old, high or low, the learned or the ignorant, and the rich or the poor.

चक्र विद्योपासनं वर्णिनां शानिनामज्ञानिनां च जलदायकं
सित्यभिसंदायाह --- चक्रविद्योपासने ब्रह्मणोऽपि अधिकारो दत्तः

Soundaryalaharī, Bhāskararāya's commentary on shloka 11.

सर्ववर्णीविष्णुश्च नारीणां योग्य स्वयं Gautamiya Tantra.

Lōpāmudrā (लोपादुमा), the wife of the great Sage Agastya, is herself the propounder (उद्धारक Uddharaka), and upāsakā of Hādividyā (हार्दिविद्या हस्तकलही - हस्तकलही Ha Sa Ka La Hrim-Ha Sa Ka Ha La Hrim- Sa Ka La Hrim)

c.f. Lōpāmudrārarchitā (लोपामुद्राचिता L.S.647)

पूजनीया जनीयसी स्थाने स्थाने पुरे पुरे ।
गृहे गृहे शीलपरी, ग्रामे ग्रामे वने वने ॥

Bhanishyōthra Purāna.

"Devi is to be worshipped by everyone, in every place, in every town, in every village, and in every

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forest, by those who are interested in Shakti.

There are Brahamajnānin-s like Gargi and many women mantra-drashtā-s of Veda mantra-s and sukta-s. So, there is not even a shadow of doubt that women and children-- every one could perform the archana of Mahatripurasundari and Her pratika, Shri Chakra.

Ābālagōpalaviditā (आबालगोपालविदिता) L.S.994, Shloka 182. She is knowable or attainable by a boy who is innocent, and as well by a cowheard who is illiterate and ignorant; that is, She is accessable to one and all.

From a perusal of various books on Shri Vidya Saparya (श्रीविद्या रूपय) and puja-Paddhati-s of Shri Chakra, it appears that every compiler, teacher, or Pandit had taken sufficient freedom and liberty while preparing his book or books by putting forth or forwarding his own order (क्रम क्रमा) and pūjā-vidhāna; but they are very particular in emphasizing the need for mathematical exactitude and precision for following every detail mentioned by them in their krama-s. The simple minded sadhaka-s are therefore frightened and dissuaded from to taking to Shri Vidya.

From the mere fact that a big genealogy of Nath-s (नाथ) or Natha Sampradāya Guru-s or teachers has been incorporated in the very core of the serious Maha-Tripurasundari puja Vidhana, it cannot be said that all this had been dictated by Lord Shiva Himself and that it cannot be touched or changed, or commented upon. No doubt, certain standards of Vidhi (procedure) are to be followed and adhered to for conformity's sake; but it does not mean that there is not sufficient freedom left to or taken by the individual sadhaka-s or groups of them. At the same time it also means

that absolutely nothing ~~xxxx~~ untoward could or would befall him or them, if an ardent sadhaka makes a slight deviation or variation in the routine puja-krama, either knowingly or unknowingly, to suit or satisfy his special individual liking.

मुनीं स्खलित पादानीं मुनिरेवावलम्बनम्
त्वयि जातापदाधानीं त्वमेव शरणं शिवे

For those who slip on the ground, the ground itself is the support or protector or refuge; for those who err in respect of you (in your worship), Oh Devil! You are the sole refuge.

Has not Lord Shri Krishna, in his famous discourse to Arjuna--the Bhagavadgita--declared and given the assurance and undertaking that नहि कल्याणकृत् कश्चित् क्षीयति तात शक्यते 6.40 "Dear Arjuna! Never shall a person who does virtuous act gets bad results";

यः स्वल्पमस्य चमस्वित्यस्य त्रायते महतो मयात् ।
12.40

"Even if one follows a small portion of this Dharma he will be relieved from great fear and a lot of worries";

न मे भक्तः पुनश्च्यति 9.31

"My devotee never gets lost".

CHAPTER V

5. BUILDS OF SHRI CHAKRA

स्तुभ अद्ययादेने । प्रवर्तयेण स्तुभोतीति प्रस्तारः

That which spreads or is elaborated is called Prastara (प्रस्तार) i.e. the collaboration of lines and the arrangement of different deities in prescribed or allotted places, according to the scriptures or shātra-s is "Prastara".

According to Gauri-Yamala Tantra, there are four Krama-s (क्रम builds)--Bhu-prishtha (भू प्रष्ठ), Kurma-prishtha (कूर्म प्रष्ठ) Meru-prishtha (मेरु प्रष्ठ), and Padma-prishtha (पद्म प्रष्ठ).

In most of the books on Tantra-s, only two Krama-s or Builds or Lay-outs viz. Bhu-prastara and Meru-prastara are described (See Chapter VIII). However, Bhu-prastara, Kurma-prastara or Kurma-prishtha, and Meru-prastara or Meru-prishtha are described hereunder.

(a) BHŪ-PRASTĀRA OR BHŪ-KRAMA

The Chakra is usually engraved on a square plate or a round disc. The design of the whole Chakra with all its lines, circles, petals etc. and is also embossed by pressing the hot plate with a die. Metal plates of reasonable thickness (1 mm. to 5 mm.) depending upon the size and also thin

(B) KŪRMA-PRASTĀRA OR KURMA-PRISHTHA

ॐ कर्मयति इति कूर्मः That which raises waves in water is kurma or tortoise. In some of the temples in the South and Maharashtra and Karnataka there are mandapa-s (मण्डप) or open sheds, beyond the Nandi or dhvaja-stamba (दण्ड स्तम्भ)

There is one Kurma-prishtha Shri Chakra made of pancha-loha-s
12"X 12" X 4", placed on a big pranali or yoni pitha made of
stone, in front of the so-called Mahakali Amman (actually
Kamakshi) temple in Madras. This is said to have been installed
by Adi Shankaracharya.

(C) MERU-KRAMA, MERU-PRASTARA, OR MERU-PRISHTHA

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or embossed on a Shivalinga, it cannot be called a Meru, nor does it become a Meru.

A Meru is either moulded out of metal or cut out of metal or stone, quartz or any precious stone. This again is done in several ways:

(i) All the nine Chakra-s of Shri Chakra are cut or moulded in one block, tapering upwards like a pyramid. Usually, the dimensions of Shri Chakra, i.e., length, breadth, and height are in the ratio of 1:1:1; some others are said to be in the ratio of 1:1:1/3 and 1:1:1/9, which actually fall under the category of Kurma-prishtha build.

(ii) Shri Chakra is cut or moulded in three parts, beginning from Bhupura--1st, 2nd, and ~~3rd~~ 3rd Avarana-s including Vritta-Traya in one part, 4th, 5th and 6th Avarana-s in one part, and 7th, 8th, and 9th Avarana-s in one part and placed one over the other, beginning from Bhupura Set (Samhāra part) and ending up with the third set (Srishti part), keeping the Sthiti part in the middle.

(iii) It is cut or moulded in three parts--Bhupura Chakra and Vritta-Traya in one part, the two padma chakra-s in one part, and the remaining triangle comple of the six chakra-s in one part--all placed one over the other beginning from Bhupura as above.

(iv) The Chakra is cut or moulded in 9 parts, each Chakra separately and arranged one over the other beginning from Bhupura.

The Author had seen such arrangements of some Yantra-s during his sojourns in Kailas-Manasarovar region (Western Tibet) made of wooden blocks. Such an arrangement is also made for special or daily pujas by the Lama-s, by frames made of silver, of equal heights or of gradually decreasing heights and by placing the first (largest Avarana) in a

A factor is selected which is not of the same order as the factor of the other factors. This factor is then used in the same way as the other factors.

(1) All the same factors of the same order as the factor of the other factors, are selected in the same way as the other factors. The factor of the same order as the factor of the other factors, is then used in the same way as the other factors.

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copper plate (thali) and filling it with barley (yava यव) to a flat level and placing the second ring over it and filling it with barley, and so on upto the last one; and a gem is placed on the top.

(v) There is yet another variant in vogue; but the author is not aware of as to whether it has got the sanction of or mention in any Tantra. The first three Chakra-s (Bhūpura, Vṛitta-Traya Shōdashadala, and Ashtadala) are placed in relief, one above the other as in the Meru and over it, on the flat surface, the remaining six Chakra-s (Chaturdashara, Dashara-yugma, Ashtara, Trikona, and the Bindu Chakra-s) in Bhuprastara style -- the lines, etc. being either engraved or slightly embossed corresponding to the size of the Chakra--are either moulded out of metal or stucco or cut out of metal or stone or crystal in one block, the whole complex having the appearance of bali-pitha (बलि पीठः), found especially outside the temple proper but inside the main compound of the South Indian temples. This krama or build of the Shri Chakra is significantly called ARDHA-MERU (अर्ध मेरु)

Similar but not identical with the above said
There is a 6' x 6' x 3' Ardha-Meru ~~of this type~~, made of stucco in Māṅgaḍu (Amṛāyana अमरायण), 15 miles *but in this there is Kāmapūṣṭha form of the Triangle Complex (instead of Bhuprastara form).* south of Madras. The whole yantra is set on the back of a huge tortoise, made out of the same material, as that of the yantra itself. It is said that the triangle complex is made out of ashta-gandha-s or eight scented articles. This Ardha-Meru is said to have been installed by Shri Adi Shankaracharya. This is the only known old temple, solely dedicated to Shri Chakra in the whole of India.

There is one Ardha-Meru Shri Chakra made of pancha-loha-s 10" x 10" x 6" in front of the icon of Jñāna-Prasūnāmbā in Shri Kalahasti temple.

(vi) The above could as well be done in two parts,

one placed over the other -- the lower part consisting of the first three chakra-s in relief, executed in one piece, as in Mēru (as in No.(II) above) and the remaining six chakras executed in one piece, as in Bhu-prastara; ^{or Kumbh-prastara} and this is placed over the former.

The dala-s or petals in the Shodasha-dala and Ashta-dala-padma-s in Shri Chakra-s are shown in various forms and shapes, in different parts of India -- some pointing downwards and some others upwards, while still others pointing downwards but with the tips artistically bending and pointing upwards; some with sharp pointing ends and some others with broad and blunt ends in double lines, like lotus cactus. The last pattern of presentation of broad petals is prevalent in South India and in Tibet.

(vii) There are a few more ways of making the Shri Chakra which the Author has noted. Shri Chakra, in Bhu-prastara form, is embossed in thick lines 2 to 3 mm. diametre in section (as thick as a diary pencil) over a one-foot high Shiva-Linga made of black stone in bigger size and one or two-inch high sapphire or sphatika (quartz). This is technically called a Yantra Linga in Archaeological parlance.

There is a very interesting Yantra (Chakra) Chaturmukha Shiva Linga made of black basalt, in the State Archaeological Museum at Lucknow. It is a very valuable acquisition to the Museum in 1972. It is said to belong to 8-9th century A.D. and to be of Nepalese origin. It was bought in Mathura. It is a set on a pranali or argha about ^{long, 3 3/4"} 4 3/4" in diametre, and 1-1/8" thick. The Shiva-Linga itself is 3" high with a diametre of 1/2", the height of each face or bust is 1 3/4".

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The Linga has got 4 faces on it — Tatpuruṣa (eastern side), Aghora (southern side), Sadyojata (western side), and Vamdeva (northern side): Ishana, the fifth face, if given is usually shown on the top of the linga. So, it is a Chaturmukha Linga.

On the top of the Linga, the first six chakra-s are embossed — the triangle complex of the Śhri Chakra, with the 8 and 16 petals of the Ashta-dala and Shōdashā-dala padma-s (the 7th and the 8th chakra-s of the Shri Chakra) clubbed or put together into 24 petals and carved out round the edge of the triangle complex. On a first cursory look at it, this whole gives the appearance of Shiva's jata-juta and Buddha's curly hair do. The three embossed valaya-s of the Vritta-Traya are made to encircle the Shiv-Linga at the level of the crown of the ~~four~~ four busts of Shiva in place of or giving the appearance of the famous tripundra (त्र्यम्बक). Further down, at the lower level of the busts of Shiva there are the three Rēkhā-s (lines) of the Earth-stretch or Bhu-pura, the ninth chakra of the Shri Chakra. The three valaya-s of the Vritta-Traya and the three Rēkhā-s of Bhu-pura are shown embossed on the Shiva-Linga, only in the vacant spaces between the four busts of Shiva and do not overrun the crowns or lower parts of the busts of Shiva. A snake is embossed round the pranāli or argha, with the head and the tail almost touching each other. Thus, this is a Yantra-Chaturmukha Linga, a unique synchronisation of Shiva and Shakti, like Ardha-Nārīshvara. This is an ingenious conception of a master artist, who preferred to remain incognito.

Bhaskararāya (1724-1785 A.D.) who had written his famous commentary on Lalita Sahasranāma at Vārānaśi and died in the year 1785 A.D., is said to have installed

this kind of Shri Chakra-s made of black granite stone, one 12" high and 9" diametre, in one of the minor temples in the compound of the Annapūrnā Temple in Varanasi, on the right side while entering the temple; and another 9" high in Kedar temple in Kēdār Ghāt in Vārānāsī. There is a 1.1/2" high sphaṭika Yantra-linga in the Kamakoti Shankarāchārya Matha in Hanumān-ghat, Varanasi.

The size of the yantra, big or small, makes absolutely no difference whatever in the efficacy, phala, fruit, or virtue of the puja (पूजा) but it is a matter of individual taste and liking and bhāvanā (भावना) mental satisfaction) of the archaka -- one who does archana or puja. However, smaller or bigger chakra-s are used by the sadhaka-s as a matter of convenience; and bigger and heavier ones are installed in temples and private chapels.

CHAPTER VI

HOW TO DRAW SHRI CHAKRA -- TRADITIONAL METHOD

Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Erase $1/16$ th part of No.1, $5/48$ ths of No.2, $1/3$ rd of No.4, $3/8$ ths of No.5, $1/3$ rd of No.6, $1/12$ th of No.8, and $1/16$ th of No.9, at both ends of each. Draw triangles with lines, Nos. ~~1, 2, 4, 5, 6, 8 and 9~~ 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as before. Then, circumscribe a circle round the sixteen - petalled lotus, as before, and enclose the second circle so

2. *Journal of the Royal Society of Medicine*

1. 1/15/55 of 1955, and 1/15/56 of 1956, at 10:00 a.m.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle, marking off four doorways on the four sides, each equidistant from either extremities. The figure thus formed is the Sri Chakra. The centre of the 1 circle is known as the Bindu. The five bigger triangles with their apexes pointing downwards are indicative of the Sakti and the four with their apexes pointing upwards are of Siva, according to the Vamakeshvara-tantra, the recognized authority on Sri Vidya. (Vide Frontispiece).

The mode of constructing the Sri-Chakra in the Srishtikrama of the Samayin-s, according to him, is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet. Place the Bindu, a dot, a little above the base, in a vertical line bisecting the base. A little above the Bindu, draw a straight line parallel to the base, intersecting the sides of the original triangle. Draw an isosceles triangle with apex pointing upwards over this line. Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles triangle on it, with apex pointing downwards, so that its sides may pass through the points of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marma-s, to distinguish them from the points of intersection of two straight lines, which are known as Sandhi-s. Thus, then, are formed the eight corner triangles pointing outwards, which together are known as the Astakona-Chakra. Produce the topmost and the bottommost of the three horizontal lines both ways and construct two isosceles

triangles, one of them with apex down and the other with apex up, so that the sides of the former may pass through the extremities of the bases of the two triangles pointing upwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards of the inner triangle with apex up and drawing a straight line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards of the triangle with apex down and drawing a straight line parallel to the base, through the apex of the first outer triangle with apex up, another triangle is formed. At this stage are obtained ten corner triangles pointing outwards, which together form what is known as the Antar-dashara, the inner ten-spoked Chakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points so as to form Marma-s and drawing straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner-triangles pointing outwards and known as the Bahirdashara or the outer ten-spoked Chakra, is formed. Again, by producing both ways the bases at the top and bottom of the Antar-dashara and constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marma-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner triangles pointing outwards known as the Gaturdashara, the fourteen spoked Chakra, will be obtained.

ACCURATE METHOD OF CONSTRUCTING THE SHRI CHAKRA

Construction of SHRI CHAKRA

The traditional method of construction of the Sri-Chakra as described in ancient works holds good for small sizes of upto about 6". Any larger size of the Chakra when drawn as per the traditional proportions, ^{found of Chakras} has small triangles in place of 'narmas' or points of concurrence of three straight lines. An elaborate trigonometrical analysis and trial and error method was adopted to arrive at a more accurate set of proportions for the triangles and all redundant conditions for defining a triangle were eliminated. This method is given below:

The numbers within brackets, shown thus () refer to the points which are marked originally. All other points are derived subsequently in course of construction.

Measurements for drawing a Shri Chakra measuring 2' x 2' are given below. Dimensions for the constructions of a Chakra of any other size are to be scaled proportionately.

1. The first AVARANA or the 'BHÜGRİMA' is made of three squares with four gateways. The outermost square measures 24" x 24". The two inner squares measure $23\frac{1}{2}$ " x $23\frac{1}{2}$ " and 23" x 23" respectively. The gateways are $2\frac{1}{2}$ " wide arranged centrally on the four sides of the squares. Each projection representing the gateway measures $\frac{1}{4}$ ".

2. The three circles of the 'VRITTA-TRAYA' measure $22\frac{1}{2}$ ", $22\frac{1}{4}$ " and 22" in diameter.

3. The base circle for the 16 petalled AVARANA measures $17\frac{1}{2}$ " in diameter. The 16 petals are formed between the $17\frac{1}{2}$ " and 22" diameter circles.

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4. The base circle of the third ĀVARANA of eight petals measures 12" in diameter. The eight petals are formed between the 12" and 17½" diameter circles.

5. WE now come to the inner portion of the SRI CHAKRA consisting of triangles; nine in all, of which five have their apexes downwards and four have their apexes upwards. All these triangles are constructed within the ~~a~~ circle measuring 12" diameter.

Draw a vertical diameter of the 12" diameter circle. (This line has to be rubbed off or erased after completing the construction)

Mark the top and the bottom extremities of the diameter as (1) and (2) respectively.

Mark five points on this diameter at 1.45", 4.34", 6.67", 7.55", 10.53" respectively from the top extremity of the diameter. These are marked (3), (4), (5), (6) and (7) respectively.

Draw two horizontal chords through (4) and (6). The ends of the chords on the periphery of the 12" circle on the right and left are marked 8,8 and 9,9. Join (1)-9, (1)-9 and (2)-8, (2)-8, to form two large interlocking triangles. Lines (1)-9 cut 8-8 at 10, 10 and lines (2)-8 cut 9-9 at 11, 11.

Join (7)-10, (7)-10. Join (3)-11, (3)-11. Obtain the points of intersections 12, 12 and 13, 13 respectively on chords 8-8 and 9-9.

Join (4)-13, (4)-13 and produce them to cut (2)-8, (2)-8 ~~not~~ at 15, 15. Join 15-45 ~~unlabeled~~ by extending (3) 11 and complete the triangle with apex at (3).

Complete triangle with apex at (4) by drawing a horizontal line through (7) by extending (4) 13-15.

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Join (5)-12, (5)-12 and produce them to cut (1)-9 (1)-9 at 14, 14. Draw horizontal through (3) and complete the triangle with downward apex at (5). Join 14-14 and complete the triangle with downward apex at (7).

Obtain 16 at the centre of 14-14. Draw a horizontal through (5) terminated at 17, 17 by the sides of the triangle with apex (7). Join 16-17 completing the triangle with apex at 16. These two lines 16-17, 16-17 cut (5)-12, (5)-12 at 18, 18.

Join ~~and~~ 18-18 and produce on either side to be terminated by the sides of the triangle with apex (3) at 19, 19.

Mark the centre of 15-15 at 20. Join 20-19, 20-19 and complete the triangle with apex at 20 pointing downwards. It will be noticed that line 19-20 also passes through 21 which is the point of intersection of 17-17 and (4)-13. This is the location where a small triangle would be formed if the traditional proportions are adopted.

Mark 22, 22 at the intersection of (4)-13 and (5)-12. Join 22-22 and extend on both sides to be terminated by the sides of the triangle with apex at 16, at 23, 23.

Join (6)-23, (6) - 23 and complete the triangle.

Draw the *incircle* in the innermost triangle (touching the sides) That is the Bindu Chakra.

The SHRI CHAKRA is now complete. All numbers, if marked to help in construction may now be rubbed off. It is best to draw the lines first very lightly in pencil and after the construction is completed the lines may be made firmer and thicker.

The following terms are used in the drawing or construction of Shri Chakra.

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1. Disha (दिशा) — The direction in which the Sādhaka sits for drawing the Yantra or Chakra/^{and} for doing puja is considered east; other directions ~~being~~ are to be located as usual.
2. Tiryak-rēkhā (तिर्यक्-रेखा) — Horizontal line.
3. Pārshva-rēkhā (पार्श्व-रेखा) — Slant line.
4. Bhēdana (भेदन) — Intersection of two straight lines.
5. Sandhi (सन्धि) — Intersection point of two straight lines.
6. Marma (मर्म) — Intersection point of three straight lines.
7. Granthi (ग्रन्थि) — Sandhi-s and marma-s are granthi-s.
8. Vritta (वृत्त) — Circle.
9. Parivēsha (परिवेश) — Four-sides (चतुरस्र) figure.
10. Dhūpura (धूपुर) — Triple-lined (त्रिरेखा) four-sided figure.
11. Damaru (डमरु) — is formed by the intersection of the sides of Shakti and Shiva kona-s; two triangles, each standing on the apex of the other.

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CHAPTER VII

SOME SHRI CHAKRAS IN BEHARAT.

A brief description of only a few Shri Chakra-s which the Author had seen is given herein, statewise. The list is neither exhaustive not fully representative. The reader should not be surprised if it falls short of his expectations. In the attempt to give a list of all the Shri Chakra-s at one place, repetition of some of them given already in other chapters of the work could not be avoided.

1. ANDHRA PRADESH

1. The temple township of Alampur is situated in Mahbubnagar District of Andhra Pradesh, at a distance ~~of~~ of 18 Miles from Kurnool Railway Station in A.N. Alampur is full of Archaeological finds of great importance and interest, beginning from the 7th Century A.D. to 17th Century. The most important temples are those of the so-called Nava-Brahma-s (9 Brahma-s) or Prajāpati-s, built in different periods: (i) Bāla-Brahma, (ii) Taraka-Brahma, (iii) Svarga-Brahma, (iv) Padma-Brahma (v) Garuda-Brahma, (vi) Kumara-Brahma, (vii) Arka Brahma (viii) Vira-Brahma, and (ix) Vishva-Brahma. These are strangely indeed are not of Brahma-s, but in fact, Pashupata sampradāya Shiva Temples, containing highly polished beautiful ^{granite} carvings.

1. The first part of the book is devoted to a general survey of the history of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a consideration of the more recent developments. The author's treatment is comprehensive and up-to-date, and the book is well illustrated with numerous examples and figures.

2. The second part of the book is devoted to a detailed study of the various aspects of the subject. It begins with a discussion of the physical properties of the subject, and then proceeds to a consideration of the chemical and biological properties. The author's treatment is thorough and well-illustrated, and the book is a valuable source of information for students and researchers alike.

3. The third part of the book is devoted to a discussion of the various applications of the subject. It begins with a discussion of the applications in the field of physics, and then proceeds to a consideration of the applications in the fields of chemistry and biology. The author's treatment is comprehensive and up-to-date, and the book is well illustrated with numerous examples and figures.

4. The fourth part of the book is devoted to a discussion of the various methods used in the study of the subject. It begins with a discussion of the experimental methods, and then proceeds to a consideration of the theoretical methods. The author's treatment is thorough and well-illustrated, and the book is a valuable source of information for students and researchers alike.

5. The fifth part of the book is devoted to a discussion of the various problems and questions that arise in the study of the subject. It begins with a discussion of the problems and questions in the field of physics, and then proceeds to a consideration of the problems and questions in the fields of chemistry and biology. The author's treatment is comprehensive and up-to-date, and the book is well illustrated with numerous examples and figures.

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Alchemists are of the view that the secret of the alchemy and Shri Chakra are in Shri Sukta and some others are of the view that the key of understanding ~~Shri Sukta~~ ^{Sukta} is in the Shri Chakra.

housed in a small low roofed temple in a matapa, by the side of Bala-Brahma. A close examination of the present image of Jogulamba reveals ^{Bharatiya Vidya Bhavan, New Delhi Collection} without any shadow of doubt that it is the icon of Chamunda ^{fierce} fan with bony body and

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Alampur is called Dakshina-Kashi, since the river Tungabhadra flows in a northerly direction near the temples. After the destruction of the original temple, Jogulamba is housed in a small low roofed temple in a matapa, by the side of Bala-Brahma. A close examination of the present image of Jogulamba reveals without any shadow of doubt that it is the icon of Chamunda ~~f~~ fierce fan with bony body and limbs and flabbing breasts. The author is of the view that this could not be the original icon of Jogulamba.

Placed at the feet of Jōgulāmbā there is a Shri Chakra 2.3"x2.3"x1.2" made of ^{the} ~~in~~acha-dhatu-s, presented in the year 1928 by Balasubhaya^{the} ~~he~~ died in 1948. This Chakra is a replica of Māṅgādu Shri Chakra-~~s~~ ^{upto} Shodashadala, Meru-~~tree~~ ^{and} over it the triangle complex, consisting of the remaining ⁹ six Chakras, in Kūrma-prishtha form.

Rasa-siddha-s (alchemists) are used to be in charge of these temples when they were in flourishing condition. There is ^{the} Government Archaeological Museum in the Siddha Monastery behind the Kama Brahina temple /

बालब्रह्म कुमारिक की व निश्चय तारकः
गुरुदेव स्वर्ग पदमश्न नव प्रहः प्रकीर्ति ताः॥

Bala, Kumara, Arka, Vira, Kishva, Taraka, Garuda, Svarga, and
padma are the nine Brahma-s or Prajapati-s.

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1. ANDHRA PRADESH

111

THE HISTORY OF THE

A brief history of the city of Delhi, from its foundation by the Sultan of Delhi, in the year 1206, to the present time. The city was founded by the Sultan of Delhi, in the year 1206, and has since that time been the seat of power and the centre of the empire. The city has been the seat of power and the centre of the empire for many centuries. The city has been the seat of power and the centre of the empire for many centuries. The city has been the seat of power and the centre of the empire for many centuries.

THE HISTORY OF THE

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3.4.5. The Small Tehsil town of Chintalapudi is about 30 miles from Eluru and 70 miles from Tadepalligudem (West Godavari Dist.). There is one Visvanatha Matham here started by Shri Swami Bodhananda Puri Maharaj in the year 1951. In one room of the Matham there is a Shiva linga and a big marble statue of Adi Shankaracharya placed on a high pedestal. In the adjacent room, there is an image of Shri Lalita, at the feet of which there is installed, in 1965, a Shri Chakra Meru 9" x 9" x 9" made of silver, prepared in Tenali, Prakasam Dist., A.P., in the tradition of Shri Kalyananda Bharati with no Vritta-Traya. This Shri Chakra is placed on a stone pranali or yoni pitha surrounded by a cement lotus. There are two Merues of Kerala make, 2" x 2" x 2", placed in front of the main Chakra. A number of devotees of Devi permanently live in the Matha. The Matha has got a big landed property of 75 to 85 acres. Navavarana puja is performed on five days in a lunar month--4(or 5) Fridays, fullmoon day, Shukla-ashtami, Masa-sankranti, and Masa-shivaratri. Two permanent resident lady-devotees of the Matham, Sri Rajamma (Yogini Mata) of Bapatla and Sri Rukmanamma (Shodha Yogini) of Nellore, conduct the archanā proceedings in a masterly way.

6. About 16 miles from Kakinada in east Godavari district of Andhra Pradesh, there is a place called Draksharamam. Here is an ancient temple of Bhimeshvara-

2.1.1. The small temple of Lord Venkateswara is situated in the town of Tirumala and is one of the most important places of pilgrimage in the South Indian States. There is no other temple of this kind in the whole of India. The temple is situated on a hill and is surrounded by a wall. The temple is of the type known as a 'temple-mountain'. It is a very ancient temple and is believed to have been founded by the sage Venkateswara. The temple is a very important place of pilgrimage and is visited by millions of devotees every year. The temple is a very beautiful place and is a great source of inspiration for the devotees. The temple is a very important place of pilgrimage and is visited by millions of devotees every year. The temple is a very beautiful place and is a great source of inspiration for the devotees. The temple is a very important place of pilgrimage and is visited by millions of devotees every year. The temple is a very beautiful place and is a great source of inspiration for the devotees.

svami, a marble Shivalinga going into two-storeys, about ten feet high. The Devi is Manikyamba and is one of the Ashta-dash (18) Devi-pitha-s/Nabhi-pitha (navel). Here is a black granite Shri Chakra Meru 24" x 24" x 24". Manikyambā's image is so placed on this Shri Chakra that only Bhū-pura and Vritta-Traya could be seen. Usually this portion also is kept covered with a brass plate. When any visitor wants to see the Shri Chakra the brass plate is removed by the Archaka.

7.8. Placed in front of Mānikyāmbā's image there are two Shri Chakra Meru-s, measuring " x " x " and " x " x "; respectively, made of pancha-dhātu-s.

GUNTUR 9. In Pārvatīpuram area of Guntūr Town Andhra Pradesh, there is a temple of Rāmlingēśhvāra svāmī. To the left of this temple, there is a small temple of Pārvatī. In front of the image there is a Shri Chakra Meru 12" x 12" x 12" made of panchadhātu-s, coated with silver. By constant puja with turmaric kunkum, it has become black just like a stone. The dala-s of the two padma-s in this Chakra are moulded crudely like v-shaped blocks and the Chakra is without the Vritta-Traya.

10. In Gangā Devi's temple, which is on the proper right of the above Shiva Temple there is a Shri Chakra Meru 4" x 4" x 4" with semi-circular block-like dala-s of the two padma-s; and there is no Vritta-Traya in it.

11.12.13. In the compound of the abovesaid temple, there is a Shankaracharya Matha. Opposite Shankara's temple there is a small temple of Shārdā Dēvī, in front of which there is a Shri Chakra Meru 18" x 18" x 18"

[illegible]

made of black stone. In front of it there is another Shri Chakra Meru $4'' \times 4'' \times 4''$ made of panchadhatu-s. To the right of this is another Meru ~~$4'' \times 4'' \times 4''$~~ $4'' \times 4'' \times 4''$ made of panchadhatu-s. but it does not contain Vritta-Traya and the petals are like semi-circular blocks. The first two contain Vritta-Traya and are according to Shastra-s.

14. In Aurundel-peta of Guntur there is one Shri Sadanam, started by the late Sri Swami Kalyānānanda Bharati in the year. There is a Shri chakra here, $5\frac{1}{4}'' \times 5\frac{1}{4}'' \times 2\frac{3}{4}''$ made of panchadhatu-s. This belonged to the Shringēri-Virūpaksha-Pushpagiri pīṭhādhīpati, Shri Bōdhananda Bhārati Maḥa Svāminah. His disciple Shri Kalyānānanda Bharti Swami left this to this Sadana. The top three Sub-Chakra-s--Bindu, Trikona, and Ashtakona are missing in it. Besides, Trivritta-s are not given in it. This Chakra is claimed to have directly come from Virūpāksha and is of Vidyāranya traditions. In the Shri Chakra-s got made and used by Shri Vidyāranya and his followers (and hence Shri Kalyānānanda Bharti and his followers in Krishna and Guntur Districts of Andhra Pradesh) there is no Vritta-Traya; and the petals of the two padma-s are given as semi-circular or v-blocks and not as actual dala-s as given in the chakra-s of other parts of the country. It is evident that the shilpi-s, sthapati-s, and goldsmiths of this region could not reproduce the petals of padma-s in the traditional way and so had given them as semi-circular or V-s in Dhū-prastāra Yantra-s and semi-circular blocks and V-blocks in Meru-s. It may be noted that this is in variance with the Samayāchāra Traditions of Shri Shankarāchārya and against the injunctions of chakrōdhāra

shloka-s of the Tantric texts and of Saundaryalahari.

15.16.17. Since the seventh, eight and ninth Avarna-s of the Virupaksha Shri Chakra Meru had been mutilated or worn out, one 12"x12"x9" panchadhātu Shri Chakra Mēru is kept over the Chakra described under item 44. Besides this, there are two more Shri Chakra Meru-s 9"x9"x6" and 5"x5"x3½" panchadhātu Mēru-s in this Sadana. In all these chakra-s the Vritta-Traya is not given and the petals are like semi-circular blocks;

(besides, the three lines of the Bhūpura should have been in one level and not as three steps, since the whole of Bhūpura is one Chakra and is ground stretched.

21. Six miles west of the township of Guntur, at Pericherla, there is the samadhi of Shri Swami Kalyanandha Bharti; and his disciple Shri Swami Yōgānanda lives there. He presented a gold coated panchdhātu Shri Chakra Meru 10"x10"x10" (mounted on a heavy pedestal of the same metals) to Shrisailam Bhramarāmbikā Temple in 1959-60. It is of Virūpāksha type described above. It has got the following defects: (i) It has not got Vritta-Traya, the most essential part of the Shri Chakra; (ii) the petals of two padma-chakra-s are shown as semi-circular platforms and not as dala-s; (iii) the three lines of Bhū-pura are not of equal breadth or thickness; the lowest is broadest, and the middle one is thinner than that, and the last or the innermost one is still thinner. It was believed by the authorities of Shrisailam

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Temple that due to the wrong construction of the Shri Chakra Meru there was loss of life of an archaka and two other persons; two years after the Chakra came into the temple, it was removed from the temple and put in the custody of the Administrator of the Temple. The Administrator is also said to have died, which was somehow attributed to the wrong making of the Chakra. When some more untoward incidents occurred in the temple, the said Shri Chakra Meru was returned to the owner Shri Yogananda Swami in January 1971, who installed it in a small panchayatana temple of Bhuvnēswari in the Ashram premises. Shri Yogananda Swami also passed away a few years later. The followers of Kalyanananda Bharti Swami maintained and his disciple still maintains that their build of the Yantra is correct.

SECUNDERABAD (HYDERABAD)

22. Sri R. Kasinathan, 6-1-344/1, Padmarao Nagar, Secunderabad-3, A.P., an officer in P&T Department, is in possession of a Sphatika Shri Chakra Meru, 2.2" x 2.2" x 2.3", presented to him by H.H. Shri Sankaracharya of Kanchi Kanakōti Pitha in the year 1969.

23.24.25.26. Sri B.S. Murty, 6-4-489, "Suryodaya", Krishnanagar, Secunderabad-3, A.P., has created a family trust in his father's name Sri Bommakanti Achanna Sastry Trust in the year 1959. In the above Trust-Building, Rajarajeswari Brahma Vidya Pitham, there are two Shri Chakra-s: (1) a gold Bhuprastara Shri Chakra 1.4" x 1.4", got prepared by Shri Sankaracharya of Shringeri in the year 1956; (2) a silver Shri Chakra Meru 2.3" x 2.3" x 2.3" got made by the Trust at Vijayawāda in the Shri Kalyanananda Bharati tradition in 1967.

Besides, there is one Chandi Bhuprastara yantra embossed on a 2.7" square gold plate; and another silver Chandi yantra, 3" x 3". In the silver yantra there is no circle round the Shatkona (two interlocked triangles). All the above four

Yantra-s were presented to the Trust by Shri Shankaracharya of Shringeri Pitham.

27. Mr. K.G. Sharma, Chandrodayam, Krishnanagar, Secunderabad-3, has got a 2.5" x 2.5" x 2.5" Shri Chakra Meru in his puja-griha.

28. In the Shankara Matham situated in Vidyanagar, Hyderabad-A.P., there is a Shri Chakra Meru 2 1/8"x2 1/8"x2 1/8" made of panchadhātu-s, placed in front of the icon of Sharadamba.

29. In Kākināda (Sūryārapēta), the capital town of East Godavari Dist., A.P., a big temple of Tripurasundari was built around the year 1910. Adjacent to the sanctum sanctorum of Ramalingeshvaraswami, there is a separate apartment of Mahatripurāsundari. Placed in a small depression in front of the icon of Mahatripurāsundari, there is a Bhuprastara Shri Chakra 6"x6"; and it is always covered with puja kumkum.

30. In the Dēvī temple situated in the premises of the Sanskrit college at Kovvūr (on the right bank of the Gōdāvarī) in West Godavari district of Andhra Pradesh, there is an Ardha-Mēru Bālā Yantra 10"x10"x5", made of panchadhātu-s. There are five sub-Chakra-s in it -- the Bhupura, Ashta-dala² Shatkona, Trikona, and the Bindu.

31. At Mahanandi about 15 miles from Nandyālā, in Karnool District of Andhra Pradesh, there is a pancha-dhatu Shri Chakra 9"x9"x7" in the temple of Kāmēshvri attached to the temple of Mahānandēshvara. It is said that this Sri Chakra was presented to the temple by Shri Kalyānānanda Bhārti Swami ^{about the} ¹⁹⁶⁸ ~~some twenty five years~~ back. It is typical of the Kalyānānanda Bhārti type, without Vritta-Traya and with semi-circular petals ^{in place of petals of Padma Chakra-s.} ~~in case as blocks,~~ This place is famous for its two fresh water springs with huge tanks.

32. It is a six and half hour's journey from Madras to Cuddapah (pronounced Kadapa ⁵³⁴) by Bombay Mail. The District town of Cuddapah is at a distance of 3 or 4 miles from

the Railway Station. From the town bus stand, the famous place of Pushpagiri is at a distance of about ten miles by bus and further five miles by foot.

Pushpagiri proper is situated on the right bank of the perennial River Pinākini; four other streams are said to join ^{the} Pinākini here. The river flows here for a mile, in a northward direction (उत्तरवाहिकी) along the foot of the one mile-long Pushpagiri Hill, situated on its left bank. It is from the name of this small hill range that the place is named Pushpagiri. The presence of extensive supply of granite from the Pushpagiri Hill, the northward course of the river Pinakini, and the availability of extensive land, both for temples and cultivation for the maintenance of the temples and Matha, and the calm and seclusion of the place are solely responsible for the selection of the site for the establishment of temples and Shankarāchārya Matha, by the founders of Vijayanagar Empire, though a little far away from Vijaynagar proper and Hampi-Virūpākshēshvara.

There are two flights of steps leading to the river from Vaidyānathēshvara or Vidyānathēshvara temple complex. In the compound of the temple of Vidyānātha there is a separate temple of Kāmākshī. The standing image of Kāmākshī is about three feet high. The two back hands of Kāmākshī hold lotus buds with long stalks, between the thumb and the middle fingers; Dhanush and Bana are held with four fingers of the front proper left and right hands respectively.

In front of the icon of Kamakshi there is a stone Shri Chakra Meru 20"x20"x20". Below the triangle complex of the Chakra, there are two sloping bands 2" broad each, in the place of Padma-s without any trace of dala-s; the back side is rugged without any engraving. There is no Vritta-Traya.

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On the 4" thick block beneath the two bands above described, Rekha-traya is engraved, and could be seen on the back side only; probably the lines on the front side might have been worn out by constant puja.

In the compound of Vidyanatha temple there is an assortment of idols; and huge mended granite beams and slabs lying scattered everywhere, both inside and outside the temple complexes. Just behind the temple of Vidyanatha, there are the temples of Trikutēśvara (Shivalinga), Pārvati, and of another diety.

Very near the temple of Vidyanatha, the Matha of Shri Shankaracharya of Pushpagiri is a big complex of structures with an annual income of ^{Rupies} fifty thousand to one lakh of rupees from the landed property. There are said to be 2 or 3 Shri Chakra-s in the Matha Chapel. The office of the Matha is stationed in Cuddapah town proper. Three fourths of a mile before reaching Pushpagiri, on both sides of the river, Janamejaya (which Janamejaya it is not known) is said to have built 108 temples. In this region one comes across extensive ruins of temples, rest houses, halting sheds for pilgrims, and huge granite slabs, beams, and other mended stones strewn everywhere as at Hampi. There is extensive paddy cultivation with the supply of water through big and small irrigation canals in and around Pushpagiri. It is difficult to imagine the glory, the place might have enjoyed during the hay days of the Kings of Vijayanagara Empire. Pushpagiri, at present, is a hamlet of ten Brahmin households and thirty others living in the ruins of temples and thatched sheds. On the left bank of the river, which is waist deep in winter, opposite Vidyānātha temple and Shankara-Matha, situated at the foot of the Pushpagiri Hill, there are the

temples of Chonnakēshvara (Vishnu), Santānamahēshvara, and further up along the river, Kālikā, Indranāthēshvara, and other temples.

33. About four miles east of Pushpagiri, there is a pretty big village by name Vallūr. There are two temples here; one is of Vishnu and another of Bhavāni Shankaraswāmi. In the temple of Bhavāni Shankara there is a separate temple of Parvati. She holds a Damaru in the proper right back hand and Trisula in the left back hand; the right front hand is in Abhaya Mudra and the left front one in Varada Mudra. There is a granite Shri Chakra Mēru 15"x15"x15" in front of the icon of Parvati. The dala-s of both the Padma Chakra-s are triangle blocks. There are big gaps between the dala-s of the Ashtadala padma; but in the Shodashadala padma there are no gaps between the dala-s. There is Vritta-Traya in the Chakra; each circle is three fourths inch thick. Below the Vritta-Traya there is no Rekha-traya. There is a Sthala Purana in possession of a Raja Chettiar of the village. There is a regular bus service from Vallur to Cuddapah town.

34. Situated 22 miles north of Tirupati in Chittoor District in Andhra is the place called Shrikalahasti. Here is the temple of Shrikālahastīshvara (shri=spider, kāla=snake, and hasti=elephant), the Vāyu-linga. In front of the image of Shri Jnāna-Prasūnāmbā, there is a Shri Chakra Archa Mēru 10"x10"x6" made of pancha-lōha-s. This is said to have been installed by Ādi-Shankara. There is a long tradition about this place. The temple has got a huge compound wall. Just by the side of the temple, flows the River Svarnamukhi in a northerly direction. Dēvi is said to have initiated Agastya into Shri Vidya at this place and that it is one of the three great Siddhāpitha-s of Devi, where the said Agastya propagated Shri Vidya. The other two Pitha-s are Agastyamuni in the Himālaya, situated between Rudra-Prayāga and Kēdarnāth; and

Moṣhērā (Mahāranya) in Gujarat.

Two hundred yards south of the Shrikālahastīshvara temple there is a big Chaturmukha Shiva-linga 3' high, with 4 1/4' long Yonipitha. This was for a long time wrongly believed to be of Chaturmukha Brahmā but it is rightly known ever since 1956 as Chaturmukha-Linga, when, His Holiness Shri Shankarāchārya of Kāmkōti spent the Chāturnāsyā here.

35.36. Shrisailam is situated in Kurnool district of Andhra Pradesh. Buses regularly ply day and night from Vijaya-wada and Guntur to Shrishailam. At Shrishailam there is one of the twelve Jyōtirlinga-s -- Mallikhārjuna. All pilgrims can touch and worship this Jyotirlinga, as at Varanasi. Outside the compound of the temple of Mallikarjuna there is the temple of Bhramarambika. In the porch of the temple there is a Bhuprastara Shri Chakra 27"x27" the lines and petals being slightly embossed on a one-foot thick black stone. As in the case of the Shiva Linga of ~~the~~ Mallikhārjuna, people of all castes and creeds, men, women and children, one and all can touch this Shri Chakra and perform any sort of pūjā — Ashtōttara-shata, Trishati, Khadgamālā, Sahasranāma, or Navāvarna pūjā. On payment of the scheduled fees fixed by the Superintendent of Dēvasthānam-s, the temple Archaka simply conducts the puja. Shankarāchārya is said to have composed his Shivanandalahari here at Shrisailam and installed this Shri Chakra to reduce the ugra nature of Bhramarāmbikā. He vanquished the Kāpālika-s in a shāśhtharārtha (discussion in scriptures) and stopped human sacrifice in front of the temple of Bhramarambika, which was prevalent at that time. Here are several palatial dharmashālā-s for the convenience of pilgrims.

The River Krishna flows here in a northerly direction in a deep gorge three miles below the level of the temple. Now-a-days, buses run right upto the river. In olden days it used

to be a tiresome descent and ascent of three miles to the river by foot each side. Some miles down this place is the famous Nagarjuna Sagara dam, the highest concrete structure in the world; and the world re-nowned Island-Museum of Nagarjunakonda hill with innumerable archaeological -- both Buddhistic and Brahminical --- relics of Ikshvaku Raja-s of 1st-3rd centuries A.D., like Dykes ~~of~~ on the river bank, Ashvamēdha sacrificial kund, huge marble Āyaka pillars with lengthy Brahmi inscriptions, silver and gold coins and jewellery, pre-historic graves: ten thousand years old, and a host of other interesting sculptures.

37. There is a gold Bhuprastara Shri Chakra "x" "x" " with Bājakaśhara-s, with the Archaka of Bhramarāmbika

38.39.40. At Vijayavāda, in Āndhra Pradesh, in the Kanaka Durga temple on the Indrakīla-parvata overlooking the Krishnā River below, there is a Shri Chakra-Mēru 7"x7"x7" made of silver, and it is said to have been installed by Ādi-Shankarāchārya to reduce the ugra nature of the icon of Durga. By the side of this yantra there is another gold coated Shri Chakra Meru 9"x9"x9" presented by the great philanthropist Shri Chundūri Venkata Reddy, in the year 1955. There is another Mēru here "x" "x" " presented by some one a few years back.

41. In Krishnāplanka area of Vijayavāda, there is a Shri Chakra Mēru "x" "x" " in Shri Pōdhānanda Mathan.

42.43.44. In the Village of Veeravasaram,

Here is another Shri-shailam Hydel project, which raises the level of the water in the River Krishna, to half a mile from Shri-shailam temple.

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to be a tiresome descent and ascent of three miles to the river by foot each side. Some miles down this place is the famous Nagarjuna Sagara dam, the highest concrete structure in the world; and the world re-nowned Island-Museum of Nagarjunakonda hill with innumerable archaeological -- both Buddhistic and Brahminical -- relics of Ikshvaku Raja-s of 1st-3rd centuries A.D., like Dykes ~~on~~ on the river bank, Ashvamēdha sacrificial kund, huge marble Ayaka pillars with lengthy Brahmi inscriptions, silver and gold coins and jewellery, pre-historic graves ten thousand years old, and a host of other interesting sculptures.

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42.43.44. In the Village of Veeravasaram,

45.46.47.48.49-50. Two miles from ~~Makhta~~ Waltair Railway Station (Distt. Vishakhapattanam, Andhra-Pradesh) there is a temple of Lalita, situated in Lalitāshrama, constructed by Shri ~~B~~ Dakshināmūrti Paramahansa Swami in the year 1959. There is a Shri Chakra Meru $4\frac{1}{4}'' \times 4\frac{1}{4}'' \times 4\frac{1}{4}''$ made of panchadhātu-s, placed at the feet of the icon of Lalita, in the temple proper. The dala-s of the padma chakra-s are in the form of bracket blocks. In the almairahs of the Ashrama there are two Kurma-prishtha Shri Chakra-s $4\frac{1}{4}'' \times 4\frac{1}{4}'' \times 2\frac{1}{2}''$ each, made of panchadhātu-s and gold coated; and another Kurma-prishtha $6\frac{1}{4}'' \times 6\frac{1}{4}'' \times 2\frac{1}{4}''$, carved out of a ~~B~~ Kadapa-slab. There is another Bhūprastā Shri Chakra $2' \times 2' \times 2'$ made of panchadhātu-s and ~~it~~ is not in use.

51.52. On the outskirts of Warangal Town (Andhra Pradesh) there is a temple of Bhadrakālī, carved out on a rock in Chalukyan style (1350 A.D.). In 1956 or so, one Pandit-teacher Shri Hari Radhā Krishna Mūrti got constructed a 10-foot high cement Shri Chakra and 6 or 7 foot-high Bālā Meru chakra on the flat roof of the temple. The said pandit has got 4 or 5 Shri Chakra-s of different sizes (1" to 4") both Bhū-prastā and Meru build mostly of Kalyānānanda Bhārti type, in his household pūjāgrīha (chapels).

53. In Warangal proper Shri Pandit Harē Radhā Krishnamūrti is in possession of 3 or 4 small Shri Chakra Merus of different sizes made of panchadhātu-s.

54 - 64. In the village of Yōnugulamahal in East Gōdāvari District of Andhra Pradesh, there is a Panchayatana temple of Shri Chakra Meru $12'' \times 12'' \times 12''$ made of Panchadhātu-s. There

are Meru-s 9"x9"x9", 4"x4"x4" and 2 1/4" x 2 1/4" x 2 1/4"
and a Bhū-prastāra yantra-s 12"x12" and 9"x9", and ~~the~~
Bhū-prastāra dollar-size disc, Kūmaprishtha disc, rupee size
Bhū-prastāra disc, half-rupee size locket disc, and a half rupee
size Bhū-prastāra ring. There are also a panchadhātu
Natarāja idol and a stone image of Āditya (sun) of the tenth
century, all presented by the Author to the temple.

ASSAM

65. About a hundred yards below the temple of Kāmarūpa-
Kāmākhyā, Gauhati, there is the temple of Bhairavi. Adjacent
to it, in the year 1971, one Pandā by name Shri Ramākānta Dēv
Sharma had got a Pancha-mundā-Bhairava temple built. Very
near the platform of Bhairava, he had got a Kūmaprishtha Shri
Chakra 72"x72"x8" made of mosaic. The three-rōkhā-s of
Bhūpura are 3/4" broad, one rising above the other, in three
steps and coloured white, aruna, and yellow respectively from
down upwards. So also, the Three-Vritta-s are shown in three
levels, one rising above the other and coloured black, red,
and white respectively. The Ashta-dala Padma has risen to
a height of two inches above the level of the Bindu. At the
root of the Ashtadala there is a trench 3/4" in broad,
separating the triangle complex and the Ashta-dala padma.
The whole Chakra is interrupted and cut off by one of the
massive pillars in the hall by 27" on its south-eastern side.

GUJARAT

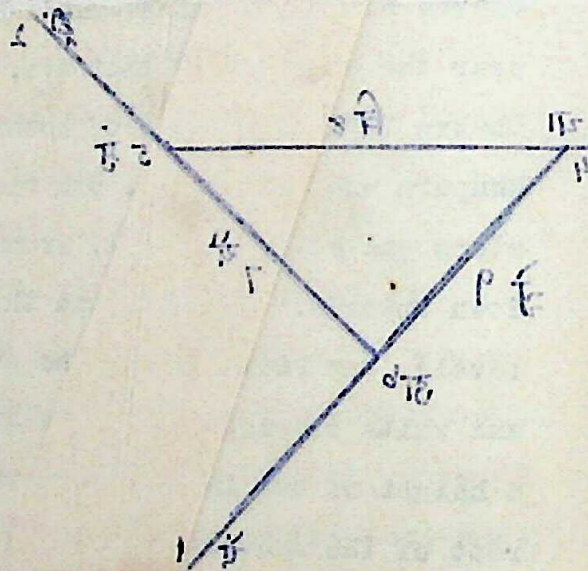
66. On the eastern side of Mount Ābu, situated in the
Ārāsura range of Aravalli Hills is the Mahāpītha of Ambājī.
Placed in a niche in the temple of Ambājī, there is a mystic
Trikōna Yantra with its base upwards and its apex pointing
downwards, and its sides elongated at the angles, in an
anticlockwise direction, and the nine primary numerals noted
on the sides in such a way that there are four numerals xx on

each side, including extension, and their sum on each full line being twenty. The first three numerals are at the ends of the elongated sides in an anticlockwise direction, beginning from the lower one; the next three numerals are at the three corners of the triangle in clockwise direction, beginning from the left corner; and the last three numerals are on the sides of the triangle proper in anticlockwise direction, starting from the right side. The Yantra is made of Ashtādhatu-s and would be about two kilograms in weight. This Yantra is called Bīṣon Yantra (बीसों यंत्र) in the local language. But strangely indeed the Yantra is heavily draped and is covered with flowers etc. and nobody could or would talk about it, since the pūjārī-s and others are tight lipped under a vow of secrecy.

The mantra of this Yantra is māyāna (correctly speaking nine-lettered) ⁵ Aīn, Hīn, Kīn, Chā, Mun, Dā, Yai, Vi, Chhō (ऐं ईं कीं चो मूं दा यै वी चो). Obviously the mantra is of Chāmunda, but certainly not the Yantra since Chamunda has got a separate Yantra of its own. Buses from all sides -- Surat, Bulsar, Baroda (Vadodā), Ahmedabad, Patan, Rajkot and other places -- regularly ply daily to this place frequently at regular intervals and it is a round-the-year place of pilgrimage in Gujarat.

67. Patan is a small town in North Gujarat in the District of Mehsana. The place Bālā-bahircharā (બાલા-બૈરચરા) is about 50 miles south of Patan by bus. It is colloquially known as Bahircharā or Bahucharā, and Bēcharājī Mātā in Railway guides.

At Bahircharā there is ^{said to be} a very old Bhūprastara Bālā Yantra about 1.5x1.5 feet, made of sphaṭika (quartz), fixed on a stone platform placed in a niche. The Yantra is worn out and so it is covered up with a thin silver plate. A big temple has been built above the said Bālā Yantra in the niche and it is said to be about 600 years old. The Yantra itself is claimed to be very old.



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Very near the temple of Bechara there is a big tank with ghats and ten or twelve water dhara-s, flowing round the clock, fed by an artesian well. There is a Railway Station here connected with Patan and Mehṣanā. There is bus service as well from these places except during heavy rains when, roads nor bridges on the rivers are breached.

There are said to be four Mahāpītha-s of Bālā of which this is one and it is called Chauhāryā pītha (चौहारी पीठ). This is locally called Chumvālā (चुमवाला).

Bala at Berchara is said to be of the form of Vak (), Sabdabrahma or Saguna Brahma in contrast with Mahatripurāsundarī who is of Nirguna Brahma Svarūpa. Bālā is considered to be the Divine daughter of Mahātripurāsundarī and Her mantra is Om, Aim, Klim, Saṃh. The region in which the temple of Bēcharā is situated is called Brahmāranya, which extends upto Ambāji in the Aravalis.

About five miles west from Brahmāranya, situated in a dense forest on the southern slopes of Mount Abu, there is an Āshram of Agasthyamuni, where there is at present a small temple of Rāma. The pujari of this temple is a Bairāgi or Vaiṣṇava Sādhu.

68.69. There are two manuscripts of Saundaryalaharī in Vadōdarā (Barōda, Gujarat), with miniature coloured paintings, one depicting the deity, described in each shloka -- one in the Oriental Institute of the University of Baroda and another in the Baroda Museum.

The Shri Chakra, given against the 11th shloka in the M.S. No.7356 of the Oriental Institute, has been executed in a haphazard way. Spaces are left between one dala and another dala in both the padma Chakra-s; small triangles are formed in places of Marma-s; there is only one circle in the place of

HIMACHAL PRADESH
In the town of Kullu, there is a Shri Chakra Kōru, made
of panch-dhātu-s, in the private chapel of the Rajas of
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: 75 :

Vritta-Traya; the angular tops of the two biggest triangles are cut off; the colour pattern is at random and is not in accordance with the tradition of the Tantra-s; and the vacant spaces in the Shri Chakra are also painted in random colours instead of keeping them blank. The four closed gate ways are correctly depicted as in Tibetan paintings. In the place of the Bindu, the presiding Deity of the Chakra is depicted.

The Shri Chakra given in the M.S. in the University Library is similar to the above, but of a slightly different colour pattern.

70. Shankarāchārya Matha of Shārdā Pītha of Dwārka in Gujarat is situated in a house in the premises of Dvarakadhissha's temple. There is a Shri Chakra here installed by Sri Ādi-Sankarāchārya.

Dwaraka

71.72.73. While entering the township of Dwaraka, there is an ancient temple of Kalika. Placed in the three niches in the three walls of the sanctum sanctorum of the temple there are three Yantra-s -- two of Kali and one of Bala, said to have been installed by Adi-Shankaracharya. They are getting corroded by the salt-bearing winds from the sea.

74. At Katol, 45 miles north of Ahmadabad there is said to be a big Shri Chakra placed in a temple near the mines.

75. About 20 miles south of Patan there is a village by name palodar (). There is a temple of 64 Yogini-s. There are many ancient ~~villages~~ temples and protected monuments. Some are being excavated. Though an out of the way village now, there are rich archaeological finds here. This place is about 9 miles from the Mehsana Railway junction on the Western Railway.

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There is a mēru made of emerald (marakāta) with the purōhit of the Rajah and Mahad.

Bharatiya Vidya Bhavan, New Delhi Collection

Br. Bhavachaitanyam
R. K. Mission
New Delhi

KERALA

77.

78. About 33 miles south of Trichur at Kodungallore in Kerala, capital of Old Chera Kingdom there is a temple of Bhadrakali. Here is a huge wooden image of Bhadrakali. Devotees from all over Kerala go here to worship Bhadrakali. Historians are of the opinion that this temple was once a Bhuddhist Vihara. The old names for Kodungalloor are Mussuri, Muzi, and Mahodayapuram. Adi-Shankaracharya is said to have installed five Shri Chakra-s underneath the icon here. There are several places in Kerala State, where Shri Chakra-s have been installed, but definite information about them could not be collected.

MAHARASHTRA

79. Shri 108 Datta Yōgēndra Dēva Tirtha Swami of Jagannātha Shankarāchārya Matha has got printed and distributed thousands of coloured Shri Chakra-s. In the margins of the Chakra, murti-s of Dasha-Mahāvidyā-s, along with their Yantra-s and Dhyāna shloka-s are given. ~~XXXXXXXXXXXXXXXXXXXX~~ 22"x16" D.D. Patel "Hari-Villa", ~~XXXXXXXXXXXXXXXXXXXX~~ 8th Road, Santa Cruz East, Bombay-55. There are few flaws in it. He has also published beautiful Yantra-Charts of Gāyatrī and Dattātrēya.

MYSORE~~XXXXXXXX~~

Bangalore 80. Shri V.R. Rāmachandra Sāstry, ex-tutor of the present Shankarāchārya of Shringēri Math, who resides

near the Shankara Math, in Bangalore, is in possession of an emerald (हरकट) Shri Chakra ~~Measu~~ 2"x2"x1".

A one-inch hemisphere is engraved on a 2"x2" square emerald; and over the hemisphere a Bhū-prastāra Shri Chakra is embossed, like the Yantra linga-s at Varanasi.

of white marble and a two-foot high gold alloy icon of Shri Sharadamba in separate rooms. This icon of Shardamba was lying at Shringeri & uninstalled for a long time. At the foot of Shri Sharadamba, there is a Shri Chakra Meru $3 \frac{1}{4}" \times 3 \frac{1}{4}" \times 3 \frac{1}{4}"$ made of panchadhatu-s.

82. About 10 miles from Bangalore Railway Junction, in Vasanta Nagar, there is a 300- year old temple of Bhavani Shankara. There is a 5"-Square gold Bhūprastāra Shri Chakra placed at the foot of the Mukha-linga, in 1965. At the top of the plate, outside the Rēkhātraya, the letter Om (ॐ) is engraved and the Rekhatraya itself is engraved continuously without break.

Mysore

Mysore
83.84. In the temple of Chāmundēshvarī (situated on the Chamundī hill) outside the Mysore City, there is a Shri Chakra Meru 6"x6"x6" made of panchadhātu-s and another Bhuprastara gold Shri Chakra 6"x6", weighing 60 tolas, made in the year 1964. The two chakra-s are placed on the pedestal at the feet of the icon of Chāmundī.

85.86.87

INTRODUCTION

The first part of the book is devoted to a general survey of the history of the subject. It is divided into three chapters. The first chapter deals with the early history of the subject, the second with the middle history, and the third with the modern history.

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near the Shankara Math, in Bangalore, is in possession of an emerald ($\overline{H\bar{r}\bar{h}\bar{h}$) Shri Chakra Meru 2"x2"x1".

81. In the year 1945 or so, the then Shankaracharya of Shringeri had got a Shankara-Matha constructed at Bangalore, wherein are installed the images of Adi Shankaracharya made of white marble and a two-foot high gold alloy icon of Shri Sharadamba in separate rooms. This icon of Shardamba was lying at Shringeri & uninstalled for a long time. At the foot of Shri Sharadamba, there is a Shri Chakra Meru $3\frac{1}{4}" \times 3\frac{1}{4}" \times 3\frac{1}{4}"$ made of panchadhātu-s.

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88.89. There is a Shri Chakra Meru 7"x7"x7" made of sphatika (crystal) and another panchadhātu Meru 3"x3"x3" in the pitham or private chapel of His Holiness Jagadguru Shri Shankarāchārya of the famous Shringēri Math in

94. Hospet Railway Station is on the Hubli-Guntakal (S.C. Rly) line, in the Distt. of Baṛary of Mysore State. Bus-stand is at a distance of a mile from Hospet Railway Station. From the bus-stand, Virūpāksha Temple complex, said to be of the 4th century A.D., ^{is at a distance of 7 miles.} The main gateway-gopuram is 95 feet high. Virupaksheshvara had been the family deity of Vijayanagar Manarchs. ^{for 250 years.} By the side of Virupaksheshvara Temple there is the Temple of Bhuvaneshvari. On the proper left of the icon of Bhuvaneshvari, there is a Shri Chakra 10"x10"x5", evidently a Kurma-prishtha Yantra, said to have been installed by Shri Vidyaranya Swami, the founder of the "Never to be Forgotten Empire of Vijayanagara". There is no Vāitta-Traya in the Chakra.

It requires a separate work to fully describe the whole of Hampi area, containing gigantic structures of architectural beauty and various temples, gateways, mandapa-s, huge icons, etc. made by Krishnadevaraya and other kings of Vijayanagar Empire. There are also important places connected with Rāmāyana, like Kishkindha, Pampasarovar, Rishyamuka-parvata, Matanga parvata, places connected with Vali and Sugriva, Anjani-paravat, Sita Kund etc. within three miles from the Bus stand of Hospet. ^{Bharatiya Vidya Bhavan, New Delhi Collection} The huge Tungabhadra project with the sight seeing resorts of Kailas and Vaikuntha.

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90.91. There is one Shri Chakra Meru 6"x6"x6", made of pañchadhātu-s, placed at the feet of the icon of Shri Shāradāmbā in Shri Shāradāmbā temple at Shringēri, situated on the left bank of the river Tunga. Hung in the ceiling of the pūjā porch of the temple there is a coloured and framed painting of Bhū-prastāra Shri Chakra about 3'x3', but the all important Vṛitta-Traya is missing in it. It is a serious short coming, which should be rectified by the authorities concerned.

92.93.

94.

NEPAL
Katmandu

On the main gate of the temple of Pashupatināth at Katmandu, the Capital of Nepal, there is a Bhuprastāra Shri Chakra, carved out on wood. ~~Round~~ the main Shivalinga in the temple in the temple, placed at its foot, there are said to be eight types of Shri Chakra-s.

(P7) In Bhuvaneshvar, capital of Orissa State, there is a temple of Chatushhashthi Yōginis.

PONDICHERRYPondicherry

95. Half a mile from Shri Aurobindo Ashram at Pondicherry, situated in the fisherman colony on the sea shore, there is one Akkāswāmi Samādhi and Matha, said to be about 250 years old. The Swami used to call all women, 'akka' (sister); so he is called Akkaswami. Later, about 150 years back, one Tamil Sadhu by name Narāyana Paradēsi lived and died here. A small Samadhi is built here in his name also in the premises of this Matha. Narayana Paradesi had got made a 4'x4' Bhūprastāra yantra on a 1/4" thick panchadhātu plate. Inside the Rēkhādvaya, there are three padma-s, the innermost of which contains 32 dala-s, the middle one contains 64, and the outermost 96 dala-s. Inside the padma-s there is a network of 16 x 16 Trisūla-s pointing to all the four sides. In the middle of the Trishula mesh there is a circle containing the 43-triangled-complex, as in Shri Chakra which occupies a span or space as much as between 4 or 5 Trisūla-s. The whole Yantra is packed with Tamil and Grantha letters, some English numerals and a few Telugu letters. The letters Om Ya na su (ॐ य न सु) have been repeated a number of times in the Yantra. All the triangles of the triangled-complex contain Om (ॐ) in Tamil script. One Pandit from Rameshvaram says that this is Ohidambra-sammelana Yantra, that the Trisula complex represents Shiva and that the Triangle - complex represents

1.220.0.1.762

Dēvi; some others call it Chidambara-rahasya Yantra and that this Yantra has been innovated by some Chidambarian (a native of Chidambaram).

Shri P. Kāmēshvara Rao, Bureo Centre, Aurabindo Ashram has taken great pains and cultural interest to get a photo of this yantra taken in August '72. It is surprising that this Yantra had been mistaken so far, for a Shri Chakra by many people, including some Shrividyōpāsaka-s and site this yantra and Bālā yantra in Vēdapurīshvara temple that Bījākshara-s could be written in a Shri Chakra. But this is wrong.

96. Shri K.V. Subba Rao had presented the said Mēru 4"x4"x2½" to 'Mother' of Aurobindo Ashram at Pondicherry and it is there now.

97. Very near Aurobindo Ashram, in the temple of Vēdapurīshvara there is a life size icon of Tripurasundarī, with Vēda-s and Akshamālā in her hands, at the feet of which, there is a Bhūprastara Shri Chakra 2"x2" and a Bhūprastara Bālā-Yantra 5"x5", with bījākshara-s, said to have been presented by H.H. Shankarāchārya of Kāmakōti in 1965.

Villianur

98.99. Nearly 6 miles south of Pondicherry at Villianur there is an ancient Shiva temple with a panchadhātu image of Natarāja. In Kōkilāmbā's temple there are two panchadhātu Bhūprastāra yantra-s, one of Bala and the other of Janana (जनन).

TAMILNADU

100.101. In the Adyar zone of Madras city there is a temple of Anantha Padmanābhasvāmi Dēvasthānam-s. The brother of the Archaka of the temple, Sri Emani Lakshminārāyan Sastry Bhāgavatār has got in his private chapel (pūjāgrīha),

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a Shri Chakra Mēru 3.5"x3.5"x3.5", said to be 350 years old and a silver Bhūprastāra Shri Chakra 4"x4", which was presented to him by the late Shankarāchārya of Shrīngēri Mātha. The middle portion of the Bhuprastara Chakra is raised like a dome, like the gold Bhuprastara Chakra in Hāmēshvaram Temple and it is said to be 90 years old.

Besides these, Shri Sastry has got the following interesting antiquities: (i) Icon of Kamakshi made of Marakata mani (sapphire) 5" high, 3" broad and 1" thick, with Pāsha, Ankusha, Dhanush, and Bāṇa in ^{the} four hands; and lion and elephant to its proper right below — Gaja-~~Kē~~sara Yōga, symbolising or indicating the absence of vaira-bhāve (enemity), and the maintenance of sama-bhāve or equanimity and love in the presence of Bhagavatī; (ii) Marakata Shivalinga without yōnipītha 2.5" high and 3.5" in circumference; (iii) Marakata Shivalinga with Yōnīpītha or Argha 2.75" high and 2.75" long; (iv) Dakshināvarta Shankha (right handed conch) 6" long; and (v) dome like Bhūprastāra Sūrya Yantra 9"x9". His phone number is 71529.

102.103.104. At Āvidayūr there is a huge ancient temple complex. One can reach Āvidayūr from Kumbakōṇam via Mannārgudi and Pattukōttai or from Tiruchirāpalli via Pudukōttai and Arantāngi by bus. The main temple is of Atmanathan with only a Yōnī-pītha without a Shiva Linga on it. In the room in front of the garbhalaya there is a 7' or 8' square stone platform, on which boiled rice is spread and it is only the avi (vapour) rising out of the cooked rice that is offered to the Lord Shiva. Manikyā Vāchakar, the greatest of the Shaiva saints is said to have been initiated into the Shiva Panchākshari Mahāmantra by Shiva Himself (Ātma-linga) here. Yōgāmbikā's temple is situated just

behind the temple of Ātmanathan, and is facing east. There is no separate image of the Devi in the temple. There is a Bhū-prastāra Shri Chakra 12" x 12"; over it there is placed a Kūrma-prishtha Shri Chakra 9"x9"x5"; and over it are placed two Shri Chakra Meru-s 6"x6"x6" each. The whole set is placed near the pāduka-s (sandals) of the Devi. On the southern side of the temple there is a big wooden window with 40 (8 x 5) holes, through which only, one can have a look of the top of the pāduka-s and Meru-s dimly.

105. In Chidambaram about 200 miles south of Madras there is the famous temple of Nataraja and Ākāśha-linga (fifth of the pancha-linga-s), facing east. The linga is an ancient one and the Natarāja idol made of panch-loha-s is considered to be of a later period than the Ākāśha-linga.

On the north-eastern side of the temple of Natarāja there is a temple of Kōkilāmba with a big prakaram surrounding it. Outside this temple there is a big tank. Inside the compound wall of Kōkilāmba, a number of stone images of various poses of Bharata-nāṭyam are set up on the three sides of the verandah. On the north-eastern side of the verandah there is a big Bhū-prastāra Shri Chakra, one yard square, fixed in the wall of a small room, in a vertical position. It is made of a highly polished black granite. This Chakra does not contain the Vritta-Traya; besides, the petals of the two Padma-s are not touching each other, and there are gaps or intervening spaces between a dala and a dala. These three diversities are contrary to the fundamentals of Shri chakrōddhāra. It is surprising that these irregularities in the Shri Chakra have not drawn the attention of any Shrividyōpāsaka so far. The reason might be that they are not aware of the great significance of Vritta-Traya and the seriousness of the defects.

.... 83

behind the temple of Shiva, and in the same way.

There is no separate part of the wall in the temple.

There is a small temple of Shiva, and it is very small.

There is a small temple of Shiva, and it is very small.

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106.107. In the ceiling of the porch of the temple of the Kōkilāmbā, several paintings of deities etc. have been executed during the past few years, by the Devasthānam Authorities. Amongst them are a six-foot square Shri Chakra and another yantra by name Trishatī-Chakra, resembling Bālā Yantra, of the same size as the above. Both of these do not contain Vritta-Traya.

108. Courtallam is about 45 miles from Tirunelveli in Tamilnadu. Courtallam is a famous sanatorium and a tourist centre with beautiful waterfalls. In the compound of the Shiva Temple here, besides Dēvi's temple, there is a separate 'sannidhi' (temple) dedicated to Shri Chakra. This Chakra is made out of black granite stone 2'x2'x1.4" placed on a high platform. This is said to be of Agastya-pratishtha.

Kānchīpuram

109. In the Kāmakoṭi Pītham at Kānchīpuram there is a small Panchadhātu Shri Chakra Meru $1\frac{1}{2}" \times 1\frac{1}{2}" \times 2"$.

110. In the office-godowns of Shri Shankaracharya of Kāmakoṭi at Kānchīpuram there is a beautiful coloured painting of Shri Chakra, about 5-foot square, wherein, different deities of various chakra-s are also painted in colours, in their respective places -- triangles, petals, etc., along with the bijākshara-s of each deity. The painting is glass-framed, to protect it from damage.

111. In the temple of Kāmākshi at Kānchīpuram (one of the Saptapurī-s), situated in the room in front of the garbhālaya there is a Bhū-prastara Shri Chakra 18"x18", made of stone, placed on a three-foot diameter yonipitha. The Shri Chakra is surrounded by a stone-wall 5" or 6" high, on the inner side of which are carved out the Vasinyādi

Bharatiya Vidya Bhavan, New Delhi Collection

Ashta Vāgdēvatā-s — (i) Vashinī, (ii) Kāmēshvarī, (iii) Mēdinī, (iv) Vimalā, (v) Arunā, (vi) Jayinī, (vii) Sarveshvarī, and (viii) Kaulinī Vāgdēvatā, the presiding deities of the eight triangles of the Seventh Avarna of the Shri Chakra. Visitors are not allowed into this enclosure. Only the Archaka-s perform the puja on behalf of any person. Adi Shankara is said to have mitigated the ūgratā of the icon of Kāmākshī by drawing the ugra-kalā, the fierce aspect, from it, into the Shri Chakra, which, he had installed in front of it and consecrated, Kāñchīpuram has been fashioned in the form of a Shree Chakra, giving the central place to Bindu to Kāmākshī and she is the consort of all Shiva Temples in Kāñchīpuram. Kāñchīpuram is situated fifty miles south-east of Madras City.

During the Digvijaya tours of Bharat from Kashmir to Kanyākubārī and from Kāmarūpa to Dwārakā, Shri Shankarā-Chārya is attributed the installation of several Shri Chakra-s of different builds at various places, where the icons of Dēvī-s are said to be ugra (fierce) nature in order to make them shānta (calm).

Though it is not fully connected with the present topic, I am tempted to quote the following from one of the biographies of Shri Shankarāchārya, as a piece of general information. Shri Shankara is said to have visited Kailāś from Badrināth and had darshan or vision of Shiva, from whom he received five sphaṭika-linga-s and the transcript of the famous Saundaryalaharī (Waves of Beauty) — Lord Shiva's Hymn on Parāshakti and himself composed the last 59 missing stanzas. From there he went to Kōdārnāth, where he had installed (i) Mukti-linga; (ii) Varada-linga at Pashupatināth

in Nepal; (iii) Bhōga Chandra-maulēshvara-linga in Shringeri of Rishyashringa-giri in Karnataka; (iv) Mōksha-linga in Natarāja temple at Chidambaram; and (v) Yōga-linga in Kāmakōti Pītham in Kānchīpuram.

Shri Shankarāchārya is also said to have installed a Dhanākarshana Yantra in the famous Tirupati temple and Janakarshana Yantra in Sri Ranganātha temple in Tiruchirāpalli.

In Periya (big) Kānchi bazar, there is a sthapati by name Kupērēṣṇdrāchārya, who ~~has~~ prepares Shri Chakra-s of different builds and of different sizes made out of pancha-dhātu-s the artist is a Pūrnadīkshapara full fledged initiate into the Shri-Vidyā.

The Pancha-mahā-bhūta-linga-s are as following:-

(i) Prithvīlinga at Kānchīpuram, (ii) Āpōlinga at Jambukēshvara in Shrīrangam, (iii) Tējōlinga at Arunāchalam in Tiruvannāmalai (iv) Vāyulinga at ShriKāshasti, and (v) Ākashalinga at Chidambaram.

The Sapta-puris or the Seven Great Cities of yore are (i) Ayōdhya, (ii) Mathurā, (iii) Kānchi, (iv) Kāshi, (v) Avantī, (vi) Dvārakā, and (vii) Jagannāthapurī.

112. At Lalitāshrama, situated in the ruins of an old temple, on the left bank of Palar river, a few miles outside Kānchīpuram, there is a 5-foot square copper plate Bhū-prastāra Shri Chakra in which about 500 bīja-s are got engreaged, including several new ones, which the founder of the Ashram claims that Dēvī had revealed to him.

113. Between Trichirāpalli and Brōde Railway Junctions in Tamilnadu, there is a place called Kulitalai. Half a mile from the railway station, there is the temple of Kadambēshvara on the right bank of the river Kāvērī.

A pair of gold tātanka-s, six inches long, with ~~Muttuswami~~ Bhū-prastāra Shri Chakra-s of the size of $1 \frac{8}{10}$ " embossed on them were got made in about the year 1950. They are kept in an iron safe in the temple. Dēvi Bālakuchāmbikā is adorned with these for five days in a year, at the time of the wedding of Shiva with Dēvi. On request, the Archaka of the temple would show these to the devotees.

114.115.

116.117. Shri C.V. Rāmaswami, No.8, Krishnāpuram, Madras 94, is in possession of the panchadhātu Mēru, $2 \frac{1}{4}$ " x $2 \frac{1}{4}$ " x $2 \frac{1}{4}$ ", said to have been worshipped by the late Muttuswami Dīkshitār during his life time. A Bhūprastāra Shri Chakra, put upside down is sealed beneath the above Mēru. This is not in order, since a Yantra does not need another Yantra for its pratishtha like an idol of a deity. Shri Muttuswami Bhagavatar wrote soul stirring Navāvarana Kritis or songs. His second birth centenary has been celebrated in Madras on March 8, 1975.

118.119. Shri K.V. Subbā Rao, B.Sc., A.M.I.E., Lalita Nivas, 6/23, Edward Eliot Road, Madras-4 had installed in 1943 a copper Kūrmāprishtha Shri Chakra $20 \times 20 \times 12$ " placed on the back of a huge tortoise, made of cement, which in turn is placed in a 16-petalled lotus. This whole is surrounded by a circular cement tank. A water pipeline with 16 jets runs round the said Shri Chakra and water from these high jets

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fall on the Shri Chakra ~~and~~ round the clock. The moulding of this Shri Chakra in pure copper weighting about half a ton is an engineering feat. The history of this Shri Chakra is like this. A Kūrma-prishtha Shri Chakra 4"x4"x2½" made of panch-loha-s is said to have been taken from India to Tibet in the 9th or 10th century A.D.; and it came back into the possession of a Brahmin family in Madras about 300 years back and was worshipped by his descendents till it was presented to Shri K.V. Subha Rao in the year 1942 or so. He ~~got~~ made the above copper Shri Chakra on its model and another of the original size in silver, which he has got still in his private chapel. He then presented the original Shri Chakra to Shri Ramana Maharshi in the year 1946. Shri Ramana Maharshi got made a Shri Chakra described under item 23 and returned the original to Shri K.V. Subha Rao, who died in 1975.

120. There is a temple of so-called Kālīammal in 67, Thambu Chetty Street, Madras-1; but in fact it is Kāmākshī temple. In front of the idol of Kāmākshī, there is a Kūrma-prishtha Shri Chakra 48"x18"x4" made of Panch-lōha-s, placed on a one-foot high stone yoni-pitha.

121. Ten or 12 miles west of Madras there is a place called Tiruvarkadu, where there is a temple of Devi Yōga-kurmārī, where there is a panchādhatu Shri Chakra Mēru 1' x 1' x 1' prepared by a śāpātī of Kumbhakōnam in 1975. Buses run every half an hour to this place on Sundays and Fridays from every bus stand in Madras.

122. At Tiruvattiyūr, ten miles north of Madras, there is a temple of Tyāgarāja (Natarāja). To its left is the temple of Kālī, facing east, in front of which, there is a circular block of stone, about three feet in diameter and 1½" high. Under it there is said to be a Kali Yantra, covered by this big stone, by Shankarāchārya, on account of the Yantra being very ugly. On the northern face of the temple

there is an interesting stone icon of Trimurti-s. On the southern side of the main temple of Nataraja there is a group of 27 Shiva-linga-s representing the 27 constellations or stars. Krittika is a 16-sided linga and Uttarahbadra is conical.

123. On the north-eastern side of the temple, situated in the outer compound is the temple of Vadivediar or Maha-Tripurasundari. The image of Maha-Tripurasundari is over 6' high and there is a garland of 27 Shri Chakra ⁶discs of the size of a rupee, made of silver. The pujari-s of this temple are Nambudri Brahmin-s.

124. One Captain Shri A.V. Rama Gopal, residing in Devi Nivas, Tiruvattiyur, Madras, is in possession of a four-inch square Shri Chakra made of thin gold rods with the different Avarana-s embedded with different precious stones (Navaratna-s).

125. One mile from Kulitalai, there is the place called Manatattai. There, in the temple of Vishvanatha-Vishalakshi, there is a Shri Chakra Meru 9"x9"x9" made of panchdhatu-s, presented by an advocate of Madras to the temple, in about the year 1920.

126. About 15 miles south of Madras, there is a place called Mangadu (मंगडु or मङ्गरु ^{Arāranya}). Here is a big temple of Shri Chakra with huge prākāraṁ (compound walls), considered to be of the seventh or eighth century A.D. ^{Chola-period} of Pallava period. Here is an Ardha-Meru/Shri Chakra 6'x6'x3' made of stucco placed on a huge tortoise in the garbhālaya or antarāla (sanctum sanctorum) of the temple. It is said that the said Chakra has been installed by Ādi-Shankarāchārya. This is the only known ancient temple, solely dedicated to a Shri Chakra in the whole of India. On the back of the Ardha-Mēru, placed in a niche, there is a bronze idol of Kāmākshī, utsa-vigraha. (movable panch⁶dhatu replica of the permanently installed deity in the temple — used for taking

out in the processions, on special and festive occasions). In the entrance hall of the temple there is a stone image of Adi Shankaracharya and an ashtadhātu image of Pārvati, doing penance standing on one leg with flowing jatā-jūta in the midst of panchāgni-s (five-fires). Also see pages

127. About 32 miles south of Tiruchirapalli, is the place called Pudukkōttai, once a Native State. Here is the samādhi of Sadāsivendra who died 100 years back. His disciple Sēdumangalam Swami constructed a temple of Dattatrēya on the samādhi. His disciple Shri Sāntānanda Sarasvati Swami made extensive additions to the Samadhi including a separate Temple of Bhuvaneshvari facing the south. Outside the garbhālaya is installed a panchadhātu Shri Chakra Meru 24"x24"x24" on the floor of the verandah in the year 1966, probably this is the biggest metal Shri Chakra Meru in the country.

128. In the temple of Pārvati in the Rāmēshvara temple complex there is a Bhū-prastāra Shri Chakra 16"x16" made of thin gold plate, placed in a niche on the right side, in the room that is in front of ^agarbhālaya. In this Chakra, though of Bhū-prastāra build, the middle part is made to bulge out like a dome 2" or 3" high. No individual pūjā is allowed to be done to the Chakra here. This is said to have been installed by Adi-Shankarāchārya. Outside the main temple of Pārvati but situated in the outer corridor, there is a small mandapa or shed called Shukravāra (Friday) mandapa. Puja of this Shri Chakra is done here in this mandapa on every Friday and on special occasions like Navarātra-s by the temple Archaka-s themselves. The stone corridor in Rāmēshvara temple contains a variety of sculptures and is considered to be the longest in the world.

129. Thirty miles from Salem Railway Junction (in Tamilnadu) by bus, there is the place called Sēdumangalam.

A Kurma-prishtha Shri Chakra 2'x2'x4" made of panch^ahātu-s was installed there in the Sēndumangalam Āshram by Shri Sāntananda Sarasvati Swami in the year 1952. This is the biggest Kurma-prishtha Shri Chakra in the country.

130. Just near Tiruchirāpalli, situated on the ^{2.5-mile long} island of Shrirangam in the middle of the River Kāvērī is the temple of Jambukēshvara Āpōlinga, the second of the five famous linga-s of the south. There are five prākāra-s to this temple. This linga is situated at the level of the bed of the river Kāvērī. Here is a big image of Nataraja, the Dancing-Shiva, made of panchalōha-s. When the level of the water in the River Kāvērī rises during the rainy season, water percolates into the temple and submerges the linga. Like the Gōdāvarī delta and Kērala coast, the island of Shrirangam is full of coconut and other gardens and paddy fields.

There are two Shri Chakra-tātanka-s studded with jewels, in the ears of Akhilāndēshvarī in the ^{Tiruvananthapuram} temple. Also see pages 24, 25.

Visitors can have the darshan of the Devi from a distance of about 25 feet. The brilliancy of the gems on the Shri Chakra could be seen even from that distance. Added to it, an image of Ganēsh has been installed in front of the Dēvī at a distance. Dēvī's ugratā is said to have been further reduced by the sight of Her son within Her sight.

On this island of Shrirangam (Shri arāṅga - island) is the famous temple of Shriranganātha-swāmi surrounded by seven prākāra-s (compound walls) with 21 gōpura-s (high gateways). Inside the temple there is a huge image of Anantasāyī Vishnu (reclining Vishnu) about 9' long, said to have been installed by Vibhīshana, brother of Rāvana of Rāmāyana fame. In front of the temple there is a gold coated dhvaja-stambha (pillar).

In Tiruchirapalli itself there ^{is the} ~~is~~ a famous rock temple of Ganesh, ^{situated on the top of a hill here,} from where one can have a grand and enchanting aerial view of the entire region all around.

131. It is said that there is a Shri Chakra made of Marakata (emerald) precious stone (one of the Nava-ratna-s -- 9 gems) in the Palace of the Maharaja of Tanjavur in Tamilnadu. Shri Chakra made of Marakata is considered superior to one, made of any other material, including the sphatika; and it does not require any sort of Pratishtha whatever.

^{133.}
132. There is a big Bhu-prastara Shri Chakra painted in colours, on the ^{floor of the} mantapa that is in front of Ānanda Natarāja's temple at Tirunelvēli. The bronze image of Ānanda Natarāja here is over six feet high and it is said to be the biggest Nataraja bronze in the country. Some 25 years back a Swami who lived here for a long time got this executed. There is also a painting of Shri Chakra hung on the wall. The temple complex spreads over several acres of land.

133.

134. Tiruvadaimardūr is a place, 8 miles north of Kumbhakōnam in Tamilnadu. Outside the temple of Mahalingesvara swami here, situated in the outer compound, there are two smaller temples of Brihad-sundara-Kuchāmbikā and Mōhanāmbā. On one side of the temple of Mōhanāmbā there is a small dark room in which there is a Shri Chakra Meru 12"x12"x12" made of pancha^{lo}cha-s with gold coating. One can see the Chakra through the iron bars of the gate. Bhāskararāya died at Tiruvadaimardūr in A.D. It is just probable that Bhāskara-rāya had got the above Shri Chakra installed there. 92

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135. At Tiruvannāmalai, in Vellore district of Tamilnadu there is the Tējōlinga in the temple of Arunachalam. Here is the Ashram of the renowned Ramana Maharshi. The Maharshi had got prepared a black stone ^{Kumārpristha} Shri Chakra 24"x24"x16" and installed it in the Mātrubhūtēshvara temple (the samādhi of his mother) in the year 1949, before his demise. A gold Bhu-prastara Shri Chakra is placed below the granite Shri Chakra, though a yantra does not need the support of another, like an idol. The Maharshi is said to have got some bijākshra-s of the mantra of Kumāra, (Kārtikēya, or Skanda), etched out of the gold Bhu-prastāra Shri Chakra; but this is an odd combination. This inclusion of bija-s of Skanda in Shri Chakra is far fetched, and against Tāntric traditions and injunctions. (see p.7.). It is believed by some disciples of the Maharshi that the granite Meru had been installed here in the temple to make good the want of Shakti-installation in the Matrubbhūtēshvara Shiva temple. But it might be remembered in this connection that in the pratishtha of Shiva-linga itself, there is the Yoni-pitha or Pranāli (येनिपीठ, प्रणालि, अर्च) representing the Sakti. So, a Shiva-linga is complete in itself even without the Shri Chakra. (see Appendix-I at the end of the book). In this temple, Navāvarna pūjā of the Shri Chakra Meru is performed six times in a month.

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UTTAR PRADESH

138. Eighteen miles west of Pithōragarh in U.P. is the village of Gangōlihāt. There are a good number of old temples here. Three or four furlongs outside the village, situated in a cluster of deodars, there is an old temple of Kālī, wherein there is a Kālī Yantra about 2"x2" made of ~~ink~~ black stone. It is said to have been installed by Adi Shankarāchārya.

139. One mile beyond Gangōlihāt there is a temple of Chāmunda, where there is a copper Bhū-prastāra Chāmunda Yantra 12"x12".

140. At Nainakālī 5 miles beyond Almōra in U.P. there is a big Yōni Pītha 46"x43". In it, there is slab of stone 14" in diameter under which there is said to be a Mahā Kālī Yantra installed by Shankarāchārya (which Shankarāchārya it is not known).

141. Situated opposite the above temple on the other side of the stream there are three small old temples, renovated in 1911-12. In one of the temples there is a Shri Chakra on a slab of stone 18"x18".

142. The village Nauti is about 8 miles from Karnaprayag in Chamōli District of U.P. Here is a Hōmakund-yantra and it is believed to be a Siddha pītha of Handā Dēvi.

The Author had presented a panchadhātu Shri Chakra Meru 12" x 12"^{12"} (weighing 25 kilograms, to this pītha, in 1969, for which a separate temple had been constructed adjacent to the above pītha, and the Meru had been installed there on 25.4.74. The Badi Handājātra to Hōmkund, via the famous Rūpkund is conducted from this place, usually, once in twelve years. The last jātrā took place in 1969 under the guidance of Pandit Devqān Nautiyāl of Nauti.

138. High-ton roller work of all types and sizes.

143. Six miles from Guptakāshī, which is on the way to Kēdārnāth, in the famous place called Kālimath, there is a Kali Yantra. It is considered to be so ugra that the pūjārī clears the yantra once in a year, keeping his back towards it.

144. In the Kali temple at Kulsārī, twelve miles from Gwaldam, situated in Chamōli District of U.P., there is a Kali Yantra, executed on a copper plate 12"x12", buried underground. When the Badi Nandā Jātrā takes place, it is dug out of the earth and puja is performed in the night.

145. Shri Gangā Nārāin Shah, "Kailās" Krishnā Shikshā Nikētan, Ālambāgh, Lucknow-5, U.P. has got a gold Kūmaprishtha Shri Chakra in his Private Chapel.

146. There is a Yantra Chaturmukha Shivalinga 4" high in the State Archaeological Museum, Lucknow fully described in the chapter on Builds of Shri Chakra, on pages 48-49

147 - 156. Sri Swami Pranavānanda (of the Holy Kailas and Mānasrōvar) has got 4 silver coated panchadhātu-Mēru-s 6"x6"x6", 4 1/4"x4 1/4"x 4 1/4", 3 1/4"x 3 1/4" x 3 1/4", 2 1/4"x2 1/4"x 2 1/4"; a gold Kūmaprishtha Shri Chakra; a 9"x9" square Bhūprastāra plate Sri Chakra; and discs of Dollar, one rupee, half rupee locket size copper Shri Chakra-s and a gold Shri Chakra ring.

157. At Tiruva, a village in Farrukhabad District of U.P. there is a big Bhū-prastara Shri chakra engraved on a white marble ~~platform~~ ~~architectural slab~~ slab, about 5'x5' and placed on a five-foot high marble platform. A Big four-handed standing image of Mahā-Tripurasundarī with pāshānkusha-dhanurbāna, mounted on a ten-inch high and ten-inch diameter

marble lotus-pedestal, is placed over the Trikoṇa and Bindu chakra-s. A Beautiful high towering temple, made of red sand stone is built over it. People call it Annapurna-ka-mandir, wrongly; but in fact it is second biggest temple of Shri Chakra in the country. This temple is said to have been built about 200 years back by the then Raja of Tiruva at the behest of a Tāntric teacher. On the back (western side) of the temple are Panchavati temples and a moghul type spring-tank, with several bathing ghats and terraces. This is surrounded by a high compound wall with a spacious main gate. Big mēla-s are held here twice in a year -- once during Sharad-navaratra-s and another during Vasantā-na-navarātrā-s.

158. There is one Panchadhātu Shri Chakra 9"x9"x9" kept in a plate at the gate of the sanctorum sanctorum (Garbhālaya) of Annapūrṇa temple at Vārāṇasī. From the fact that the edges of the triangles of the Chakra are no more sharp but have all been rounded off, it appears that it must have been used for puja since a long time. Also see page 3.

159. There is one Yantra-linga 12" high and 9" in diameter, in one of the minor temples in Annapurna Mandir at Vārāṇasī.

160. There is small spatika Yantra-linga 1 1/2"x1 1/2"x1 1/2" in the Kanchi Kāmakōṭi Shankarāchārya Matha (previously Sukhadēv ~~Sukhadēv~~ Matha) as one enters the Hanumāṅghāt lane, Vārāṇasī.

161. In Hanumān ghāt at Vārāṇasī a Shiva Panchāyatana temple is got constructed recently at a cost of 6 or 7 lakhs of rupees by Shri Shankarāchārya of Kāmakōṭi. In one of the Panchāyatana temples, in the place of Devi, a one foot black stone Shri Chakra Mōṛa 12"x12"x12" was installed, in 1973.

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163. There is one 9" high Yantra-linga in one of the innermost rooms of Kedar temple in Kēdār-ghāt. This is also carved out ^{of} black granite ^{stone}; 6" high and 18" circumference.

164. There is one Yantra-linga in Bālāji Mandir, Panchagangā-Ghāt at Vārānasī, near Bindumādhav Temple.

165.166.167.168.

169. The small township of Vindhyāchal is situated on the right bank of the river Gangā, midway between Allahabad and Mōghalsarāi. The District town of Mirzapur is 5 miles east of Vindhyāchal and city buses ply between the two places. Mail and express trains do not halt at Vindhyāchal; so one shall have to get down the train at Mirzapur. Vindhyāchal being an all the year round pilgrim place, a number of mini-buses and buses run between Allahabad and Mirzapur and the pilgrims could get down at Ashtabhuji Dēvi halt, from where the cave-temple is at a distance of 3 or 4 furlongs, and the temple of Vindhyavāsinī is at a distance of 2 miles in the town of Vindhyāchal itself.

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There is a big and well executed Kurmaprishtha Shri Chakra 30"x30"x4" out of a slab of a sand-stone 30"x30"x8" (4" thick pitha and 4" thick Chakra proper). Just below the pedestal of Shri Chakra there is a 30"x30"x8" Shivalinga. Over these two there is erected a decent temple made of grey sand stone (like that of Delhi and Agra Forts) in the midst of extensive ruins near Bhairava and Matsyendranāth kund near Ashtabhuji Devi. An image of Ashtabhuji Devi (actually Mahishāsūramardini) is carved out of the four foot high cave wall of the Vindhya slab terraces. Nobody could tell why so many temples and buildings have been in ruined condition. There is a tourist bungalow on the main road within half a mile from these ruins.

A Hindi pamphlet "Vindhyāchala Mahātmya" described the "Mahā-Trikōṇa Yatra" of the Vindhyāchal, enumerating a number of Devi, Kali, Shiva, Ashtabhuji, Hammān, Rāma, Sītā, Bhairava-kund and other shrines but does not make even casual mention of the Shri Chakra, though the special Shakti Anka of Hindi "Kalyān" of 1937 just mentioned it. Hence, it seems that the Shri Chakra at Bhairav Kund is of later origin than the other shrines or that the people are ignorant of the Shri Chakra. However, the 'Mahā-Trikōṇa Yatra' is an indication of the Trikoṇa Chakra of Shri Chakra and of Dēvi Tīrtha. The Yatra starts from the Main Temple of Vindhyavasini Devi in the town. At the three kōṇa-s or corners of the triangle, Devi is said to situate the temple of Mahālakṣmī in the east, Mahākālī in the south, and Mahāsarasvatī on the west; in a circumambulation of about 6 miles.

The late Abdul Kalam Azad stayed in the Ashtabhuji tourist bungalow for some time taking the water from Gōruvā Kund and Kalikōṭ; and morning and evening walks strolls in this region since the water and air of these places are considered to be health restoring to the sick.

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In and around the town of Mirzapur itself there are a number of Shiva, Devi, and Vishnu shrines and the Ganga flows in a northward direction which is considered very sacred.

In the Lalitasahasranama the name 'Vindhyāchalavāsini' (the dweller Vindhyāchala) occurs in shloka 75, nāma 336.

During the course of his researches, the Author has gone through a number of books on Sri Vidyā and several other works on Shāktaism. As mentioned earlier, he visited different places in India, Nepal, and Tibet to examine personally several Shri Chakra-s and other prominent Yantra-s. Many oddities and irregularities have been noticed in various publications, and flaws in the models. These in brief are as follows:

(1) Formation of small and big triangles in places of marma-s, (2) leaving of gaps or spaces in between one dala and another dala of the padma-chakra-s, and (3) at the gateways of Bhu-pura Chakra, (4) some of the chakra-s not having contacts with their outer chakra-s (the nine chakra-s in the Shri Chakra are in fact connected or touching each other but not disconnected), (5) the five Shakti-kona-s being shown upward, instead of downwards, (6) the Bindu being placed in the trapezium above or below the base of the Trikona Chakra, (7) dala-s of the padma-chakra-s being shown as semicircles instead of petal-form, in Bhū-prastāra chakra-s and (8) as semi circular of bracket-blocks in Meru-ptastāra Shri-Chakra-s. (9) omission of the Bindu altogether, (10) giving four circles in place of Vritta-Traya, (11) giving only one circle in the place of Vritta-Traya, (12) giving of one boundary circle round the Chaturdashāra Chakra, one boundary circle round the Shodashadala padma, three circles in place of Vritta-Traya besides the two Karmika-Vrittāṣ of the two padma-s, making a

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total of seven circles. (13) giving of Bhupura Rekha-traya as three steps in three different levels, one raising above the other, in Meru Chakra-s, (14) so also, giving of Vritta-Traya as three circular stepping belts, one rising above the other; (15) introduction of non-prescribed, wanton and unauthorised floral designs in the vacant spaces of Bhupura-Chakra, etc.

The Bindu Chakra is shown inside the Trikōna Chakra by a simple point by some writers; by some others it is shown by a small circle not touching the sides of the Trikōna Chakra; and by still some others by the in-circle touching the sides of the Trikōna Chakra, which is the correct method. In the first two cases, the Bindu Chakra is separated from the Trikōna and hence from the rest of the Shri Chakra ~~itself~~ itself, and therefore this kind

Bindu is that into which the whole universe merges after dissolution (प्रलय pralaya); it is dimensionless because it is beyond dimensions. Bindu is not a mere mathematical point or drop but a technical term for Ghanibhūta Shakti (concentrated power), a metaphysical point or stage, state of shakti or energy, about to manifest. shown It can as well be represented by a circle (expansion of the point), which is Purnam.

In this connection it may be once again stated that Kama-kala is the first movement or vibration in the process of creation, Pranava, neither He or She but It—Brahman. In the Father-Mother aspect (Andha-narishvara or the Yab-Yum of Tibetans), the static or non-active principle is being considered as Father (Shiva) and the dynamic principle as Mother (Shakti or Parvati). The Divine Dance or Lila has brought in, the entire universe of names and forms. The supreme is Kameshvara and his active dance is Kameshvari. The entire universe of names and forms is the outcome of the two primary Divine parents; and more importance is given to Mother in Mother worship or Devine worship.

Even in the very accurate survey map-drawing, an important lake or place though very much smaller than a point to the scale of the map, it is exaggerated and located or shown on the map.

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total of seven circles. (13) giving of Bhupura Rekha-traya as three steps in three different levels, one raising above the other, in Mēru Chakra-s, (14) so also, giving of Vritta-Traya as three circular stepping belts, one rising above the other; (15) introduction of non-prescribed, wanton and unauthorised floral designs in the vacant spaces of Bhūpura-Chakra, etc.

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The Bindu Chakra is shown inside the Trikōna Chakra by a simple point by some writers; by some others it is shown by a small circle not touching the sides of the Trikōna Chakra; and by still some others by the in-circle touching the sides of the Trikōna Chakra, which is the correct method. In the first two cases, the Bindu Chakra is separated from the Trikōna and hence from the rest of the Shri Chakra ~~itself~~ itself, and therefore this kind of presentation in a Bhūprastāra Chakra is wrong.

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A point becomes a circle when enlarged; and a circle becomes a point or bindu when reduced. So, Bindu is shown as a circle touching the sides of the Trikōna; and it should be shown like that, for, that is the right position of representing Bindu in a Bhūprastāra Shri Chakra. In a Mēru the Bindu is shown as a small globe resting on the triangle. Besides, each sub-Chakra of the Shri Chakra shall have to be shown connected with or touching the other or else it becomes isolated and detached and falls outside the ambit of the Shri Chakra.

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Even in the very accurate survey map-drawing, an important lake or place though very much smaller than a point to the scale of the map, it is exaggerated and located or shown on the map.

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Vritta-Traya being one unit, in a Mēru Chakra the three circles should be shown in one plane represented by rounded girdles and not in different planes one rising above the other. So also the Rākha-traya of Bhūpura Chakra being one unit, all the three Rākha-s should be shown in one plane, and represented by rounded square girdles like the Vritta-s and of the same thickness as the Vritta-s. bed

The reason for the above mentioned irregularities seems to be partly due to the mishandling of the diagrams and models by the publishers who are not fully acquainted with the traditions of Sri Chakrōddhāra and partly due to their not paying proper attention to the instructions given to them by the authors; and a few are as well due to the ignorance of the authors themselves on the subtleties of the subject. ng Whoever might be the cause for the occurrence of the above mentioned inaccuracies, the Author would like to draw the kind attention of the concerned authors of those books and models for rectification in subsequent additions of the books and models.)

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These things being the case, it is clear that the
 three editions should be taken in one place represented by
 rounded titles and not in different places and styles
 above the others. As also the Indian style of printing
 should be uniform. All the three editions should be given
 in one place, and represented by rounded square titles
 like the first and of the same colour as the first.
 The reason for the above mentioned irregularities
 seems to be partly due to the misreading of the directions
 and partly by the printers who are not fully acquainted
 with the tradition of the Government and partly due to
 their not paying proper attention to the instructions
 given to them by the author and a few are as well due
 to the ignorance of the printers themselves on the subject
 of the subject. However right be the cause for the
 occurrence of the above mentioned irregularities, the printer
 would like to draw the kind attention of the Government
 to the fact that the printer has not made any provision for
 uniformity of the books and style.

CHAPTER - VIII

THE THREE PRASTĀRĀS

Depending upon the distinct form of worship, based upon the abodes of different deities in different chakras, Shri Chakra is viewed in three ways or prastaras. But, these Prastārās have absolutely nothing to do with the builds of the Shri Chakra, described in chapter -V

स्तुत्य आख्यादेने प्रकर्षेण स्तुतोतेति प्रस्तारः।

That which spreads or is elaborated is called 'Prastāra' (प्रस्तार) ie. the arrangement of different deities, the collaboration of lines and in prescribed or allotted places according to the scriptures or shastras is 'Prastara'.

In Shri Chakra, Mahā-Tripurasundarī, in relation to the Anga Dēvatās, is considered the chief of the Shōdashā Nityās, in Mēru-prastāra; the highest among the Mātrikās in Kailāsaprastāra; and the Adhishtatri of Vasinyadi Devatas in Bhū-prastāra. In other words, Mēru-prastāra is Shōdashā-Nityā-tadātma (षोडशनित्या-तदात्म) Kailāsa-prastāra is Mātrikā-tādātma (मातृक-तदात्म) and Bhu-Prastara is Vasinyādi-tadatma (वसिन्यादि-तदात्म).

Shōdashā Nityas are grouped into 8 pairs; the 51 letters of the alphabet are divided into 8 groups - A-Varga, K-Varga, Cha-Varga, Ta-Varga, Tha-Varga, Pa-Varga, Ya-Varga and Sa-Varga; and the pairs of Nityas along with these groups of letters are then conceived or considered as having their abodes in the petals of the Ashtadala-padma, commencing from patal pointing east in the clock-wise direction. In the same manner, the same pairs of deities along with groups of letters are considered to reside in each of the corresponding angle of the Ashta-kōna. The very sixteen Nityas coupled with the sixteen vowels are considered inherent in the 16 petals of the Shōdashā-dala-padma and as well in the two Dasharas. The first two of the Nityas are considered to be the form of Bindu and Trikōna and the remaining fourteen Nityās have their abodes in the Chaturdashāra chakra. Mēkhalā-traya and Bhūpura-rekha-traya are inherent (antarbhūt अन्तर्भूत) in the bindu and Trikōna. Thus, the Nityas are considered to inhere (tadatma with तदात्म) in shri Chakra. This arrangement or order is called MERU PRASTARA.

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Nitya means time; so, Nityas are eternal as time is eternal. They are Devatas presiding over time or time-cycle and are considered most active, powerful and responsive. They are the operative or active Anga-devatas of Bhagavati for the fulfilment of all kanya (कन्या) prayers. They have the same svartpa and veshabhusha (वेशभूषण) as Bhagavati, excepting the sāmasya (सामस्या) with shiva. In all the three prastaras of Meru, Kailas, and Bhū, they have or play a prominent part.

Lalitā has 15 Nityās (the 16th being Herself) and Kālī has only 10.

The sixteen vowels of the sanskrit alphabet are of the form of shakti, while the consonants beginning from K (क) and ending with Ksh (क्ष) are of the form of shiva; and the consonants cannot be uttered or articulated unless and until they are combined with vowels. So, vowels in the form of shakti give energy to the consonants, the form of shiva. Thus Mātrikās (Alphabet) which are the basis of all Mantras is the union of shiva and shakti. Shri chakra, being the form of shiva and shakti, it is the embodiment of Matrikas and the abode of sound-formations. Hence, ~~this~~ it is aptly called Matri chakra.

The sixteen vowels, the very life of the alphabet, corresponding to the 16 Nityas, are compressed into Ah (अह) which is made up of 'A' (अ) and preceding the 'E' (ए) and the Visarga derived from 'sa' (स) of the Panchadashāksharī, and this is assigned its place in Bindu and considered inhering there. The 25 consonants commencing from K (क) and ending with M (म) known as sparshas (स्पर्शाः) along with the three Pashankusha bijas (पाशकुश बीजाः) (Ām, Hrim, Krom- आं ह्रीं क्लृं) making a total of 28 are considered as inherent in the Ashta-kona and the two Dasharas, one letter in each triangle, and the remaining 9 letters from Ya (य), after doubling or duplicating (18), fourteen are placed in Chaturdashara chakra and in the four shiva-konas, one in each. The Mātrikās are thus considered to inhere in the Shri Chakra. This arrangement or order of grouping the Mātrīs is called KAILĀSA-PRĀSTĀRA. Thus the Nityās also have become part and parcel of (अष्टादशबीजाः) Shri chakra.

The sixteen Nityas, grouped into 8 pairs, along with the eight Vasinīs, added to each pair make eight groups of three deities each; and they should be considered inhering the eight (out of the nine basic) kōnas or triangles (leaving the Bindu and Trikona), one in each. Maha-Tripurasundarī is considered to inhere in the middle of the shri chakra. The eight vargas (ka-varga etc.) of the alphabet,

eight vasinnyadi deities, shodasha nityas and twelve yoginis
vidyā-yōginī (विद्या योगिनी), Rēchikā-Yōginī (रेचिका योगिनी), Mochikā-
yōginī (मोचिका योगिनी), Amrita-yōginī (अमृता योगिनी), Dipikā-yōginī
(दीपिका योगिनी), Jñāna-yōginī (ज्ञान योगिनी), Apyayini-yōginī (आप्यायिनी
योगिनी), Vyapini-yōginī (व्यापिनी योगिनी), Medha-yōginī (मेधा-
योगिनी), Vyomarupa-yōginī (व्योमरूपा योगिनी), Siddhi-rupa-yōginī
(सिद्धिरूपा योगिनी), and Lakshmi-yōginī (लक्ष्मी योगिनी); and the
Gandhakarshini (गन्धकर्षिणी योगिनी), Rasakarshini (रसकर्षिणी),
Rupakarshini (रूपाकर्षिणी), and Sparshakarshini (स्पर्शकर्षिणी)
deities, put together are forty-eight. Maha-Tripurasundarī is to
be conceived as inherent in the Bindu-sthana; 4 Gandhakarshinyadi
deities are considered to inhere, in the four gates or door-ways
of the Bhūpūra, and the remaining 43 deities to be conceived to
inhere in the 43 Trikonas (14, 10, 10, 8, 1, 43) of shri chakra, one
in each. This is how the Vasinis are said to inhere in the Shri
chakra. This arrangement or order of the shri chakra is called
BHŪ-PRASTĀRA.

योगयन्त्रि या सा योगिनी / One who or which helps the union of the
jīva with Brahman is called a yōginī. Broadly speaking, every power
or aspect or emanation of Maha-Tripurasundarī is a yōginī.

उप-समीपे, आसनास्थितः उपसना / To sit or remain near is Upasana. Upāsana
(उपासना), arādhana (आराधना), and archana (अर्चना)
are synonymous. One who does upasana is called upasaka, aradhaka,
or archaka. That of which upasana is ~~done~~ done called upasya or
aradhya. The practice (sadhana) or trial of the upasaka, archaka
or sadhaka to be in union with the upasya or aradhya - the Absolute
or any deity or devata (देवता) is called upasana. [Upasana is of
three stages or ways. (i) Bahiryāga (बहिर्योग) worship of
the pratika or symbol, like an icon, image, or a yantra with
material things (like flowers, kumkum, water etc) and according to
certain pūjā-vidhi, krama, or rituals. (ii) Antaryāga (अन्तर्योग)
-worship by way of mantra-japa (either mentally or articulately),
dhyana (ध्यान), or meditation etc. (iii) Mahayāga (महायाग)
-estoeric or the highest form of worship or meditation by trying
to be in unison or union with the Supreme and trying to identify
one's self with Bhagavati. That, Om, Brahman, Satchitananda or
whatever one might choose to call.

The internal worship (अन्तरङ्गि प्रजातमन्याग) of Samayī (समयी, शिव, शक्ति, भगवती, देवी) Shivā, Shakti, Bhagavati, or Dēvī) and alongwith samaya (समय, शिव Shiva) is called Samayachara () or Samaya-mata (समय-मत). Samaya is said to mean veda also. So, the upasana of Devi mentally according to Vedas and as essence or embodiment of Vedas is called Samayachara. (Sah (सह) + मया (मे) (mayā, with me); He is with me, ie, Shiva and Shakti are one, or, the union of Shiva and Shakti is union of individual soul (Jivatma) with Brahma, or jivatma with Paramatma is Samayachara. So, Samayachara is Moksha Shāstya.

[To worship Devi or the Divine Mother externally (Bahiryaga) through the symbolism of the shri chakra is called Dakshinachara (दक्षिणाचार) as opposed to Vamachara (वामाचार).]

CHAPTER IX

IMPORTANCE OF LALITA SAHASRA-NAMA, TRISHATI, SOUBHAGYASHOTTARA SHATA-NAMA AND DEVI KHANDGAMALA STOTRA

The archakas (अर्चक) or Upaskas (उपासक) of Shri chakra (श्री चक्र) (shri Vidya) would note that 'The Lalita Sahasra-nama (ललिता सहस्रनाम), 'Trishati (त्रिशती), Soubhāgya-Ashtōttara-shata-nama (सौभाग्य-अष्टोत्तरशतनाम) and Devi Khadgamala Stotra (देवी खड्गमाला स्तोत्र) are considered very fruitful and essential to them; and so, they should do the patha (पाठ) or parayana (परायण)

(recitation) of these four stotras or perform the puja of lalita with the nāmas (नाम) of all these or at least with any one of them, especially, on Fridays and full-moon nights, pondering over the meaning and significance of the names, Lalita sahasra-nama and Trishati are from Brahmanda Purana, Soubhāgya Ashtōttarashata is from Kalpasūtra (कल्पसूत्र) and Devi Khadgamala stotra is from Vamakesh-Yara Tantra (वामाक्ष-यारा तन्त्र).

(1) LALITA SAHASRA-NAMA STOTRA gives a complete picture and Portrays all aspects, forms, functions, relations etc. of Maha-Tripurasundari; and every nama is considered a Mantra and as such potent. This Stotra is regarded as supreme and a masterpiece of all Sahasra-namas.

Unlike the other Śahasranāma-stotras, there is neither the repetition (पुनरावृत्ति) of some names, nor are there the redundant or extra (अतिरिक्त) conjunctions 'cha', 'tu', and 'api', etc. (च, तु, अपि, आदि). This is one more speciality of the Lalitā Śahasra-nāma Stotra.

A close and comparative study of both the works, Lalitā Śahasra-nāma and Soundaryalaharī of ~~Shri Shankara~~ reveal that scores of names (like Mahāmāyā महामाया), Vijayā (विजया) etc.) from the former have been taken and incorporated into the latter; by ~~Shankara~~ several more (like chintāmani-griha चिन्तामणि-गृह), several names (like Rākēnduvadāna राकेन्दुवदना) with synonymous or similar meanings, and still scores of other names (like ~~īstā mānā~~ ~~īstā mānā~~), ~~īstā mānā~~ Jananī जननी, ~~īstā mānā~~ Shiva शिव etc.) are taken partly. Some times one is unaware as to what work one is actually reading- Lalitā-Sahasra-Nāma or Soundaryalaharī. One often feels that there is Lalityam (लालित्यम्) in Lalitā-Śahasra-Nāma and Soundaryā (सौन्दर्यम्) in Soundaryalaharī, where lalityam and soundaryam mean the same beauty par-excellence.

~~Shri Shankara~~ ~~As a matter of fact~~ (actually), ~~Shankara~~ starts the first ~~sloke~~ of his Soundaryalaharī thus — Shiva-shaktyaikya-yuktō (शिवशक्त्यैक्ययुक्तो) with the last name Shiva-shaktyaikya-rūpinī (शिवशक्त्यैक्यरूपिणी) of the Lalitā-Śahasra-nāma, as if he had started writing the Soundaryalaharī soon after finishing the reading of Lalitā-Śahasra-nāma.

In the Lalitā-Śahasra-nāma the lalitya or beauty of Lalitā Mahātripurasundarī is very well depicted. Beauty is of two kinds- the internal and the external; the internal is of the form of Sat-chit-Ānanda (existence-knowledge-bliss) and the external is of Nāma-rūpātma (नामरूपमात्मक) or of the form of names and forms. Satchidānanda ~~is~~ ^{is} Brahman is the internal form of Shri Lalitā, Shri Dēvī, or Shri Mahātripurasundarī; and this world of names and forms is Her external form. Though both the name and form are only symbolic (प्रतीक ^{pratyak}) of the external form ^{of} Brahman, in the initial stages of sādhanā, the sādhanaka (aspirant) shall have to take recourse to name, and form, since the internal form of the Absolute Brahman is not easily comprehensible. Again, of the two, name and form, name is considered superior to the form. ~~Shri The author~~ ^{Shri The author} has described, in the most beautiful, fascinating, soul-starring and thrilling masterly poetic way, Shri Dēvī's physical form, from head to foot, and as well the internal beauty of the Satchidānanda form.

Many Western Orientalists, and some Indian scholars hold the view that Saundaryalahari could not possibly be the work of Ādi Shankarāchārya, without at the same time disclaiming the excellence of the work, for the following reasons: (i) The detailed description of the physical beauty of Shri Dēvi is befitting a fāsika (amorous) writer and is not in consonance with Shankara, with lofty conception of Brahman of the Advaita philosophy. (ii) In shloka 14, the places of Svadhishthāna (of water) and Manipūra (of fire) Chakra-s have been interchanged, which is quite contrary to all Tantric traditions and yoga practices. (iii) The all-important Bindu has not been mentioned explicitly, excepting referring to Shambhu, in the uddara shloka 11, and that too placing it in the (non-existing) quadrilateral, which is outside the pale of the Shri Chakra, instead of its usual place in the Central Triangle or Trikona Chakra. Bindu is described to be exclusively the abode of Devi and not of Shambhu. (iv) Not even a casual mention of the nine Chakra-s or Avāraṇa-s has been made, giving more prominence to the nine-triangles than to the nine-Chakra-uddhāra; and in order to make good this gap or short-coming, commentators and translators had to import pages of extraneous material from the whole of the Tantric literature in the commentary of the 11th. shloka. (v) No distinction is made between the 'dala' of the padma and 'asra' (edge, spoke, or triangle) (kalāśra); and Shankara with his vast and profound knowledge of Sanskrit language would not have used loosely 'asra' for 'dala'. (vi) Both Mādhimata (or Kālāchāra) and Kādimata (Samayāchāra) Chakra-s are given without without any definiteness, as to which Chakra the Author actually supports as the correct one. No Samayachari would have done it so indefinitely and vaguely. (vii) Commentators and translators of Saundaryalahari show the triangles or kōṇa-s in four different ways: (a) the five Shakti-kōṇa-s pointing downwards and the four Shiva-kōṇa-s pointing upwards and place the Bindu in the quadrilateral between the two sets, above the base of the Trikona Chakra; (b) five Shakti-kōṇa-s upwards and four Shiva-kōṇa-s pointing downwards, and put the Bindu in the quadrilateral below the base of the Trikona Chakra; (c) five Shakti-kōṇa-s downwards and four Shiva-kōṇa-s upwards, with the Bindu in the Trikona Chakra; and (d) five Shakti-kōṇa-s up and the four Shiva-kōṇa-s down, with the Bindu in the Trikona Chakra. Perhaps the Saundaryalahari did not give any definite direction about the direction of the two sets of the triangles and the exact location of the Bindu. It is the Commentators and translators that had assigned the direction of the two sets of triangles and the location of the Bindu. Shankara would not have left such a vital point or question to the Samayin-s and Kaula-s to draw their own conclusions as they liked. For example, the English translation of Saundaryalahari of Adyar of 1965 Edition of 1965 has given three Shri Chakra-s of (b) type and one of (d) type; Kamakōti 9-Commentary edition has given two of (c) type, and four of (a) type, one photo of Mēru; and Telugu translation of Ixamdhara's Commentary along with the Sanskrit original by Chadalavāda Jayarāmasāstry has given two Chakra-s of (a) type, one of (b) type, one of (c) type, and one of (d) type; (viii) Over and above these points, assignment of a separate Yantra to each shloka of Saundaryalahari and a Prayōga (practical application of the verse) for all ailments from infantile diseases to impotency, development of breasts, venereal diseases, small-pox, consumption etc. and for the attainment of worldly objects, from a petty thing to overlordship of an empire and mastery over elements and even Mōksha, in one stroke, is repulsive to the high philosophical tone of the great work, whoever might be the author of these. In the Prayōga, though (b) type Shri Chakra (yantra) is given against the 11th. (uddhāra)

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The first forty one shlokas of Śaundaryalaharī mainly elaborate the Śhri Vidyā; and the remaining shlokas predominantly describe the beauty of Śhri Dēvi's physical form. So, ^{we} can safely say that ~~Śaundaryalaharī~~ ^{the said} Śaundaryalaharī is in a way the essence of Śhri Lalita-Sahasranāma.

The style of giving purely the names has been followed up in all the nāmaavalis of Lalitā-Trishatī and Ashtōttara-Satanāma and Dēvinādyamātā.

(11) TRISHATĪ is Panchadashī Mantra-Garbhita or-oriented.

Each of the fifteen bijas or panchadashī Mūla Mantras—Ka-^ॐ La-^ॐ Hrīm(ॐ क ल ह्रीं) Ha-^ॐ Sa-Ka-Ha-La-Hrīm(ॐ ह स क ह ल ह्रीं) Sa-^ॐ Ka-La-Hrīm(ॐ स क ल ह्रीं) orients twenty names (15 x 20 = 300) of Trishatī ie. there are twenty names beginning with each of the fifteen bijākasharas. Thus by repeating Trishatī Stōtra or doing pūjā with Trishatī (300 names), the archaka is unknowingly and informally introduced into the Trikutātmaka Mūla Panchadashī Mahā mantra even before he is actually initiated into Panchadashāksharī; shloka, the same yantra is repeated again, against the 22nd. and 31st shloka-s, without any context or reference to the Chakra in them.

A sumptuous edition of Śaundarya-lahari of over 900 royal size pages containing nine commentaries, five of which were published at different places and four are newly published for the first time has been released on the occasion of Kumbhābhishēkam (कुम्भाभिषेक renovation) of Kāmākshī temple at Kāñchīpuram in April 1976. It contains the full text in Nāgarī Characters, Tamil translation and notes, Prayōga in Tamil and English, Yantra-s and illustrations of all the shloka-s. It is a grand production. Had these been a word index it would have been a boon to the readers.

Illustrations of seven Bhuprastara Śhri Chakra-s and one of Mōru-prastāra are given in the book. (i) One on the cover of the book (a) type; (ii) At the feet of Śhri Lalitā Mahā-Tripurasundarī; opposite page 91; four Vritta-s in the place of Vritta-Traya; and a few other flaws; (iii) Coloured Śhri Chakra, specially got prepared for the book; opposite page 119; colour pattern is incorrect; and a few other flaws; (iv) Tatanka-s in the ear-lobes of Akhīndēshvarī; opposite page 351; incorrect and incomplete; (v) from the U.S. of Baroda Museum; (vi) gaps between dala-s and other defects, for which the publishers are not responsible; opposite page V of illustrations; (vi) and (vii) (a) type Chakra-s; (viii) Photo of Śhri Chakra Mōru, in the temple of Nauti near Kāñchī-Prayāg in U.P.; page XXXVI of illustrations; rākha-s of Bhupura (ground-stretch) and Vritta-Traya, which should have been in one (ground) level are made in six different levels; and a few other minor, to know as to which is the type of the Chakra that he is to follow; and he is confused more then ever.

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The style of giving purely the names has been followed up in all the nāmaavalis of Lalitā-Trishatī and Ashtōttara-Satanāma and Dēvīchādyamātā.

(11) TRISHATĪ is Panchadashī Mantra-Garbhita or-oriented. Each of the fifteen bijas or panchadashī Mūla Mantras—Ka—Kṛ—La—Hrim (क ए ई ल ह्रीं) Ha—Sa—Ka—Ha—La—Hrim (ह म क ह ल ह्रीं) Sa—Ka—La—Hrim (स क ल ह्रीं) orients twenty names (15 x 20 = 300) of Trishatī ie. there are twenty names beginning with each of the fifteen bijākasharas. Thus by repeating Trishatī Stōtra or doing pūjā with Trishatī (300 names), the archaka is unknowingly and informally introduced into the Trikutātmaka Mūla Panchadashī Mahā mantra even before he is actually initiated into Panchadashāksharī; if he is already an initiated person, he is much more benefitted. The bijas Ka and Ha (क ह) are Shivātmaka and there are one hundred names oriented with these bijas; and the other bijas Kṛ, L, La, and Sa (ए ई ल म) are related to Bhagavati and there are 140 names oriented with these bijas; and the names oriented with Hrim (ह्रीं) relate to Shiva and Shakti both and they are 60 in number. Thus, these 300 names are not mere names but at once both mantras and nāmas in a way. So, Trishatī Stōtra or Nāmaavali is Śāvasiddhipradā (सर्वसिद्धिप्रदा) or productive or conducive of fulfilment of all desires. Therefore, this is usually done at the end, for the fulfilment of all prayers.

Śhrī Shankara-Bhagavatpada wrote a unique commentary on Trishatī in which he quotes freely from his commentary on Prasthāna-Traya (प्रमाण-त्रय) Brahmasūtras (ब्रह्मसूत्रः), Upanishads (उपनिषद्) and Bhagavadgītā (भगवद्गीता)—with special emphasis on Bhakti or Upāsana and Jñāna. It would not be an exaggeration, if it is said that Shankara's commentary on Trishatī is an abridged or concised edition of his prasthāna-Traya Bhashya. Some, however are of the opinion that this is not the work of Ādiśhankara. Even if it were to be so, the value of work is in no way diminished on that score.

(111) Panchadashakshari Mula Mantra could be reduced into the following nine primary or rudimentary letters $s(ॐ), h(ह), l(ल), r(र), k(क),$ $La(ॐ), H(ह), L(ल), R(र), K(क),$ Twelve out of 108 names of 108 names of SOUBHAGYA ASHTOTTARASHATA STOTRA or NĀMAVALI are oriented or bhavita (भावित) with each of the nine primary letters of Panchadashakshari or the Mula Mantra of Mahā-Tripurasundarī (ie, $9 \times 12 = 108$ names). The archana with Soubhagya Ashtottara-shata nāmāvalī is considered more potent than other Ashtottara-shata-nāmāvalis. It is doubly so for the following reason as well. In Tantra śanketa or code, the letter 'La' connotes earth corresponding to Bhū-pura; the letter 'sa' denotes moon, representing his 16 kalās and connotes Śhōdashadala-padma; and the letter 'Ha' which represents shiva and hence Ashtamurti denotes Ashtadala-padma in the Shri Chakra. The letter 'L' representing Bhuvanēshvari (sovereign of the chaturdasha Bhuvanas (चतुर्दश भुवनः)) - seven Ūrdhva lōkas (सप्त ऊर्ध्व लोकाः) and seven Adhōlōkas (सप्त अधोलोकाः) loved works) connotes chaturdashāra; 'A' is the śhakti or the sustainer Vishnu, whose ten Avatāras (दश अवतारः) denote the Bahirdashāra; and the letter 'Ra' represents fire with his ten kalās and ~~the~~ connotes the Antardashāra in the Shri chakra. The letter 'Ka' denotes Madana or Kāmēshvara with his eight forms (Ashta-Murti) symbolizes the Ashta-kona; 'A' denotes the central or the primary triangle; and the letter Bindu goes to form the Bindu chakra in the Shri chakra. Thus the Shri chakra is the product of the nine primary letters of the Mula Panchadashi Mahāmantṛa, with which Soubhagya Ashtottarashata-nāmāvalī is oriented or bhavita (भावित).

It is by propitiating Maha-Tripurasundarī with this Soubhagya Ashtottarashata-nāmāvalī, Rati is said to have regained her soubhāgyā (सौभाग्य) by securing invisible Vasanāmaya śharīra (वासनामय शरीर) for her husband, Manmatha or Kāma Deva, through boon. So, all those who seek the grace of the Divine Mother take recourse to this.

सुखं वा दुःखं वा इच्छन् कर्म करोति यः ।
तस्याहितं वृत्तोज्ज्वलं न भवति तस्यैवमेव ॥

He who does good or bad act with a desire in mind, that which only he would derive from the mantra, therefore, do not be that-minded (desire-minded).

देवान्देवयजो यानि मीदता यानि मामपि ॥ *Sū. 7.23.*

Those who worship (different) duties they attain the deities and my devotees attain Me (Brahman) alone.

श्रद्धापूर्वकं प्रसक्तानां तावन्मात्रे भवेत् ।

Those who worship me with a desire in mind, they get ^{only} that much only ^{the Deity} but those who worship ~~me~~ without any desire (Nishkamataya) they get everything. *i.e. all their requirements are fulfilled.*

अनन्यादिचिन्तयन्तो मां ये जनाः पर्युपासते

तेषां निव्यामि युक्तानां योगसेमं वदाम्यहम् ॥ Sū. 9.22.

I undertake the burden of securing to those (devotees) who worship ^(Brahman) me with unflinching and undiverted devotion and who are ever in unision with Me, such things which they have not got (or what they need) and the burden of protecting what they have already got.

(iv) DEVĪ KHAḌGAMĀLĀ STŌTRA (देवी खड्गमाला स्तोत्र) and the corresponding Nāmāvalī enumerates the names of all the Āvarana, Parivāra, or Āngadēvatāḥ or deities, of all the Āvaranas etc, occuring in the Navāvarana pūjā of Śhri chakra, not in shlōka-form but in a Dandaka metrical form (दंडक) like the famous āhyāmālā Dandaka of Kālidāsa. Hence, the archana with Khadgamālā Stōtra or Nāmāvalī amounts to performing the Navāvarana Pūjā in short in short (or in brief) and of the Japa of Śahasrākshara Vidyā. The Śahasrākshara Vidyā given in the 38th chapter of Lalitōpakhyaṇa and the Khadgamālā Stōtra are almost the same or identical.

Just as a khadga or sword cuts all physical objects, so also the names of the Khadgamālā cut off all sins of the upāsaka, who utters them; hence, they are termed Khadgmālā-^{garland} Garland of Swords.

In the Brihat-stōtrarathākara (बृहत्स्तोत्ररत्नाकर), there are not less than nine stōtras of Mahātripurasundarī, which are panchadashaksharī mantra-garbhita or mantra-oriented, i.e., each shlōka of the stōtra begins with one bijakshara of the Mūla-mantra. In only one stōtra the author gives his name as Guhanvaya (गुहान्वय). The authorship of the remaining stōtras is not known. Several devotees of Lalitā daily ~~recite~~ recite these stōtras.

देवादेवयज्ञो याति भद्रतो याति मामपि ॥ *Gita. 7-23.*

Those who worship (different) duties they attain the deities and my devotees attain me (Brahman) alone.

नाम्यन्ते प्रसक्तानां तत्त्वमात्रं भवेत् ।

निष्कामं भजते देवमस्मिन्नामीह सिद्धयः ॥

Those who worship me with a desire in mind, they get ^{only} that much ^{only} but those who worship ^{the Deity} ~~me~~ without any desire (Nishkamataya) they get everything ^{all their requirements are fulfilled.}

अनन्यास्मिन्त्यजो मां सेवताः पश्युषासते

तेषां निव्यापियुक्तानां योगसेमं वदाम्यहम् ॥ Gita. 7-22.

I undertake the burden of securing to those (devotees) who worship ^(Brahman) me with unflinching and undiverted devotion and who are ever in unision with me, such things which they have not got (or what they need) and the burden of protecting what they have already got.

(iv) *DEVĪ KHADGAMĀLĀ STŌTRA* (देवी खड्गमाला स्तोत्र) and the corresponding *Nāmāvalī* enumerates the names of all the *Āvarana*, *Parivāra*, or *Āngadēvatā*s or deities, of all the *Āvaranas* etc, occuring in the *Navāvarana pūjā* of *Śhri chakra*, not in *shlōka*-form but in a *Dandaka* metrical form (दंडक) like the famous *Śhyāmālā Dandaka* of *Kālidāsa*. Hence, the *archanā* with *Khadgamālā Stōtra* or *Nāmāvalī* amounts to performing the *Navāvarana Pūjā* in short in-short (or in brief) and of the *Japa* of *Śahasrākshara Vidyā*. The *Śahasrākshara Vidyā* given in the 38th chapter of *Lalitōpākhyāna* and the *Khadgamālā Stōtra* are almost the same or identical.

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The worship of Śhri chakra, as the pratika of Brahman is called by different names by different sādhakas, Śhri chakra saparyā, Śhri vidyā saparyā, Śhri chakrārchanā or simply chakrārchanā, Mahā-Tripurasundarī yāgakrama, Mahā-yāgakrama, Mahā-Tripurasundarī pūjā krama or paddhati, Mahā-Tripurasundarī pūjākalpa, Lalitākrama, Navāvarana pūjā, Śhri chakra pūjā, etc.

The pūjā of the Śhri chakra is performed from Bhūpura to Bindu chakra; and in that context or at that time the nine chakras of the Śhri chakra are termed navā-āvaranas (नव-आवरणाः) or compounds, planes, stages, or enclosures to be transcended or veil, to be lifted.

Navāvarana pūjā is but a frequent abhyāsa (अभ्यास practice) of Brahma-vichār, cf. ॥ अथारसेन तु नौजेय वेगजेय न मृत्त्युने ॥ Bhagavad-Gītā. 6.35 " Oh Arjuna! By constant practice and by detachment or dispassion, mind can be controlled or restrained.

All flowers, especially Kadamba, red lotus (कमल-पद्म) and red flowers like japa-kumma, pomegranate etc. and red akshat (अक्षत rice mixed with kumkum) are used in the worship of Mahā-Tripurasundarī. Bilva (विल्व) and tulsi (basil) leaves (तुलसी पत्र) are and can be used in Dēvī pūjā. The literal meaning of the word 'akshat' (अक्षत) is that which is unbroken or whole. So, pick unbroken rice is enjoined in Dēvī pūjā or for the matter of that, in the pūjā of any deity.

The state left after the burning down of the world of names and forms (नामरूपमात्मिकं पञ्चम) Nāmarūpātma jagat) by the fire of akhandakāra-vritti (अखण्डकारवृत्ति) or the idea of indivisible or continued oneness of That Brahman is spoken of as 'Vibhūti' and is symbolically (physically) represented by Vibhūti or akḥas of con-dung cakes, in Śhiva Śampradāya. Shiva is prakāsha (प्रकाश) offulgence, light, or illumination).

Pārvatī is Vimarsha (विमर्श reflection) and is chit-shakti (चित् शक्ति) which is capable of dispelling all ideas of differentiation (भेदभाव) by the akhandakāra-vritti of the mind. The use of kumkum (कुंकुम) as tilak (तिलक) is suggestive or symbolic of jñāna-drishti (ज्ञानदृष्टि).

Kumkum made of turmeric (हिर) is used in Devi-puja and sindura (सिन्दूर) is used in simanta (सिमन्त) is for putting it in the partition of the hair of Devi

चन्दनोवाक कपूर (कस्तूरी) कचूर कुंकुम गोरोचना ।
जटामांसी शिलायस अष्टगंधास्मिति विज्ञायते ॥

Chandan(sandal), Agar (red sandal), kapūr (rectified camphor), Kachur (कचूर), kumkum, gōrōchan (गोरोचना) (जटामांसी) and shilārāsa are known as Ashta-gandhas (eight scented articles). Wherever gandha is mentioned, in Dēvi-pūjā this ashta-gandha is prescribed.

The puja-kram in the 1st, 3rd, first half of 8th, and 9th Āvaranas is in clockwise direction; and anti-clockwise in the 2nd 4th, 5th, 6th ~~and 7th~~, 7th and in the second half of the 8th Āvaranas; pūjā-krama begins from the front in eight Āvaranas and from behind in the 3rd Āvarana. This divergence has been explained by some thus; just as the combination of the positive and negative currents produces or gives out the active electricity, so also puja is said to be conducive of greater efficacy, when or if done in all directions clockwise and anti-clockwise and from the front, as well from the back.

According to some, saumya (सौम्य) devatas are to be worshipped in clockwise direction and ugra (उग्र) devatas in the anti-clockwise direction.

Three arghya-pātras (अर्घ्य पात्र) water vessels) are used in the Navāvarana puja of Śhri chakra — ~~the~~ The Vardhanī-Kalasha (वर्धनीकलश) the usual water vessel used for archana and all other general purposes), (ii) the Visheshārghya-Kalasha (विशेषार्घ्य कलश) special vessel) used for tarpana (तर्पण) (iii) Guru-pātra (गुरुपात्र), the three representing Chandra, sūrya, and Agni Mandalas respectively; flowers, akshat, milk, and kumkum are put in the first vessel; flowers and sandal paste are put in the second; and green ginger, sugar, honey kōsar (कोसर saffron), pachakapūr (पचकपूर rectified camphor), kastūri (कस्तूरी musk), gōrōchana (गोरोचना from the gall-bladder of a cow), cow milk, coconut water, rose water, etc., are put in the Visheshārghya, and scented water in guru-patra. Some use 5 and still others 9 vessels.

On special occasions like full moon days, navaratrias etc different varieties of anna (अन्न cooked rice) are prepared and offered to the Shri Dēvi, according to the devotees' means and convenience. She is offered (1) Mudgaudana (मुद्गादिन्न green dal and rice cooked) as the dweller of Muladhara lotus) (2) Dadhyanna (दध्यान्न curd and rice), as the dweller of Svādhishthāna padma, (3) Gudānna (गुदान्न gur or jaggery and rice) as the dweller of Manipūra padma, (4) Shighdhaudana (शिग्धादिन्न ghee and rice), as the dweller of Anāhata padma, (5) payasanna (पायसान्न milk and rice) (6) Haridrānna (हरिद्रान्न turmeric or yellow rice), as the dweller of Ājñā kamala, and (7) Sarvaudana (सर्वदिन्न all combined rice as the dweller of Śahasra-dala Kamala. (see (1) Lalitā Śahasra-nāma 519/shloka 107, 514/106; (2) 512/105, 504/104; (3) 501/103, 495/102; (4) 492/101, 485/100; (5) 480/99, 475/98; (6) 526/108; 521/107; (7) 533/110, 528/109, besides, (8) plain rice. Some people offer (9) Tilānna (तिलान्न gingilee seeds and rice) and (10) Amlānna (आम्लान्न tamarind and rice).

CHAPTER X

10. VṚITTA-TRAYA MĪMĀNSĀ

There arose a sankalpa (संकल्प) in the Absolute Brahman or Nirguna Brahman or Atma, that " तदेकं " "That Aitarēyāspanishad. That Brahman conceived or pondered that ' I will become many or produce or deliver' ^{kāma = desire, kala = digit or minute part}. He would multiply or create. That is called kama-kala (काम कला) or desire in a very subtle form; primordial Divine Desire).*

*The Shaktisāngama-Tantra establishes the identity of Kama-kala, the first creative movement with Pranava. and Hiranya-karuna, ^{the first creative movement}, as also called saguna Brahman (सगुण ब्रह्म).

The significance of Vṛitta-Traya, as representing the three of the four pādas of the unmanifest of Nirguna Brahman is explained by the following arithmetical analogy.

The four padas (पादः feet or parts)—the bhājya (भाज्य) dividend), bhājaka (भाजक divisor), shesha (शेष remainder), and labdha (लब्ध quotient), in the operation or process of division of pūrṇa (पूर्ण Zero- 0)—are the examples (उपमान or objects of comparison).

At the time of creation of this universe by the 'Kama-kala', there are formed four padas(feet or parts) in the Atman. (i) The first one is That Brahman or Paramātma; That which was before the creation of this universe" जगत् सृष्टि सदैव शेष्य तदर्थं जासीत् " Chhāndōgya.

Oh śvētakēto ! Before the creation of this universe, there was only Sat(सत्) ie, the Absolute Truth or Essence — That is, That Brahman, which was before the universe is created.

"एकमेवा द्वितीयं नृत्त" There was only one Brahman and no second.

(ii) The second one is Kāma-kalā. (iii) The third one is That Brahman which is immutable or unchangeable or changeless(who neither increases nor decreases) in spite of the rising of sankalpa for creation in Him.(iv) The fourth one is the Trigunātmaka(Sattva, rajas, and tamas) universe. These four padas are upameyas (उपमेय वस्तुनि compared objects)

(i)

Dividend(bhājya)

(ii) Divisor (bhājaka)				(iv) Quotient (Labdha) 1, 2, 3.....n;
	0)	0	0	
		0		
	- - - -			(iii)
		0		Remainder(sēsha)
	- - - -			

Just like the (i) dividend, (ii) divisor and (iii) the remainder in the above-mentioned operation of the division of the pūrṇa(0) are all pūrṇas(0-s), so also, (i) the original Brahman or Atman, (ii) Kāma-kalā, and (iii) the Absolute Brahman, are all pūrṇam or full and changeless. So, Vēdas attribute amritattva(अमृतत्व) to these three". Like the three pūrṇas or the three zeros in the operation of the arithmetical division of the Pūrṇam or the Zero, the said three padas are also amrita-svarūpa, full and eternal and are mystic and in-explicable. So, in Adhyātma-shāstra, spiritual or esoteric science in the Vedas, the terms 'divi'(दिवि) and 'guhāyām'(गुह्यायाम) are used while dealing with mystic and incomprehensible objects). (iv) The remaining fourth pada is indicative or symbolic of the universe."

Rigveda. "The whole creation or universe is the remaining fourth pāda". " *पश्चिदस्यैह सजातुनः* "-Purusha Sūkta. "This whole universe is Paramatma's one foot or only one part".

Shri chakra, as already stated, is symbolic of this whole Brahmanda, the Saguna Brahma, which is only one pāda, the fourth; and this is meant for physical or external pūjā. This pāda, which is ^{re-}presented by the Shri chakra, is of three khandas - Agni, śūrya, and chandra; ~~and~~ and they are meant for physical or external worship. It has also been mentioned that the Shri chakra is Yantra-raja and is the pratika (*प्रतीक*) of Parabrahma. To make shri chakra the Yantra-rāja, it is absolutely necessary to make provision in it for the pūrnam part of the first three pādas, and also to show that Nirguna Brahma is the support of the whole universe. So, the first three pādas in the operation of the arithmetical division of the pūrnam(0), which are given as comparison in connection with the rising of the Kāma-kalā, are given or represented as Vritta-Traya (*वृत्त त्रय*), between the śhōdashā-dala and Dharanī-sadana-traya (three lines of the ground house or chakra) in the Shri Chakrōddhāra (*श्री चक्रोद्धार*) preparation or drawing of the Shri chakra). The three circles of the Vritta-Traya are the expansions of the Bindu in the Shri Chakra. Since the Vritta-Traya is the pratika or symbol of Nirguna Brahma, and since it cannot be worshipped or is unworshippable in physical form, no pūjā-vidhāna (*पूजा विधान*) is prescribed to it.

The three pādas — the dividend, the divisor, and the remainder — in the operation of the arithmetical division of zero or pūrnam are pūrnas(0-s) or full.

The remaining fourth pāda, the quotient part is pūrnam or zero(0) ananta(00) and all numerals — 1, 2, 3, 4, n. These three are indicative or symbolic of Śhiva, Vishnu, and Brahma, which are again symbolic of ~~the~~ the three gunas — Sattva, tamas, and rajas (*त्रिगुणात्मक-सत्त्व, तमस, रजस*) ; Ishvara is in essence sattva though tamas outwardly (*उन्नतः सत्त्व कीर्तिः तमः ईश्वरः*); vishnu is in essence tamas though sattva outwardly (*उन्नतः तमस कीर्तिः सत्त्व विष्णुः*); and Brahma is rajas).

Both 0 and 00 are symbols of Ananta or Infinity (Immeasurable, illimitable, limitless, interminable, unbounded, immense, etc.); but Vēdāntic mathematicians consider 0 as pratika(symbol) of Nirguna Brahma and 00 as

That of Hiranyagarbha or saguna Brahma.

पूर्वमिदं पूर्वासिद्धं पूर्वात् पूर्वाभ्युदयते ।
पूर्वमिदं पूर्वासिद्धं पूर्वाभ्युदयते ॥

That Absolute is pūrnam, full, and limitless. This (prapancha or universe which is infinitely varied) is also pūrnam, full, or limitless. Even if the limitless prapancha is taken away from the limitless Absolute Supreme pūrnam, the limitless Absolute Supreme pūrnam will remain intact or will remain pūrnam.

यतो कश्चिन्निवर्तते । अग्रज्य मनसा सह ॥



Wherefrom even speech alongwith the mind returns without attaining or knowing it; i.e., it is beyond even speech and mind, *inexpressible of that which cannot be described.*

Ātman, Ātma, Paramātmā, Brahman, Brahma, Parabrahma, and Tat(तत् That) are all used as synonyms.

It is the contention of Vidyāranya Śwami and some other exponents of Shri Vidyā: (i) that there are vrittās (circles) round the chaturdashāra, Ashta-dala and śhōdashā-dala-chakras; (ii) that they are maryādā(संज्ञा peripheral or boundary) circles; and therefore (iii) that these three circles should be taken or considered as Tri-vrittās, which have been described, in the Shri-Chakrōddhāra śhlōkas to be lying between the śhōdashā-dala and the Bhū-pūra or Dharanī-sadana-Traya) chakras and (iv) that the single circle round the śhōdashadala-padma in the chakras represents Vṛitta-Traya; and that all the three vrittās can not be given since there is not sufficient place to insert them, according to śhri chakrōddhāra.

However, a careful scrutiny or examination of the Agama Śāstras does not bear this contention,

(1) If we examine the śhri chakra carefully, we find that there are no vrittās or circles round the chaturdashāra and Ashta-dalapadma. (see illustration No. 1). It is actually the lower parts of the Ashta-dalas and śhōdashā-dalas put together that are giving an illusory or false appearance or existence of the two circles round the chaturdashāra and Ashta-dala chakras. The simple fact is that the two so-called

circles have no real or independent existence; much less could they possibly be boundary circles, for, there is no such mention of boundary circles in the Shri chakra-parilēkhana or the construction or composing of the Shri chakra. But, if we take or consider these two imaginary circles as true or independent, there would be no dalas at all as such  but there would be left only simple bracket-like lines thus:- 

In that case, the Shri chakrōddhāra itself would be at a stake, ie, there would be no Shri chakra according to the definition.

(ii) Besides, the Vritta-Traya has been assigned a place between the Shōdashā-dala and Dharanī-sadana-Traya. So, to go back to the chakras back again, in order to locate them round the Chaturdashāra and the Ashta-dala and that too, in places, where independent circles do not at all exist, is neither logical nor according to scriptures.

पुनः पुनः-वर्णितं ज्ञानानय It is something like expecting the "Cow" to be brought which had been uttered in the first prahara (3 hours make one prahara), where as the word "Bring" has been uttered in the second prahara. Since, there is no nearness (सामान्य) in the case of Maryādā-vrittās and since Vritta-Traya has been mentioned at one place whereas the Maryādā Vrittās are situated at three different places but not at one place, they could not be considered as Vritti-Traya.

(iii) While locating the Vritta-Traya after the Shōdashā-dala chakra, Goudapadāchārya also, in his famous work "Subhagōdaya", uses the word asmāt (जस्मात् after). So, Vritta-Traya shall have to be located, only between the shodasha-dala and Dharanī-sadana-Traya chakras and not at three different places.

(iv) In ~~the matter of~~ fact, many people do not know the esoteric meaning and special significance of the Vritta-Traya in the Shri chakra. So, the distorting and far-stretched out contentions or stand of some people to equate the Vritta-Traya with the non-existing so-called boundary circles as mentioned above and to attribute some minor deities trigṇas or Trikhandas, unto be inhering or representing the Vritta-Traya, is certainly due to sheer ignorance and hence it is wrong. Besides, no mention is made of the so-called maryada or boundary circles in the Shri chakra-parilēkhana,

in the Agama shastras, excepting the modern savant Bhaskararaya.

(v) Some of those who believe in the theory Maryada-Vrittis contend that there is no mention of Vritta-Traya in the sahsrakshara vidya or Devi khadga-mala stotra; and hence there is no existence of the Vritta-Traya. It might be noted that the Devi khadgamala stotra is not meant for drawing or making the shri chakra, but it simply enumerates all the deities, chakras, etc., that occur or that are to be worshipped in Navavarana puja; but Vritta-Traya as has already been stated, is not meant for worship. So it is no wonder that Vritta-Traya has not been mentioned there. Devi khadgamala stotra does not even mention the rekha-traya of the Bhu-pura. From that can any one argue that there is no rekha-traya; if so, where is the place for the ten siddhi-Devi's, eight Matrikas, and the ten Mudra Devis? Shri chakroddhara itself would be incomplete.

(vi) As said above, all this confusion about the Vritta-Traya with the so-called Maryada-Vrittis is mainly due to the ignorance of the real significance of Vritta-Traya. This truth might have been ~~kept secret~~, like so many other vital points and cruxes in ~~the Vedas and Tantras etc.~~ to be learnt, perhaps considered to be too sacred to be divulged in written the followers. books or ~~kept a closely guarded secret~~, ^{might have been} depriving the posterity of their benefits.

(vii) One contention is that the Tri-Vrittis are the seats of some particular groups of deities and are meant for worship. In support of this contention, I had been referred to the commentary of Bhaskara Rāya, on the 4th and 5th Richas of Tripuropanishad. In the first place, I do not attach greater importance on this point to Tripurōpanishad or to any other Upanishad than to the Tantras themselves, which have elaborately dealt with the subject, Tripuropanishad or other minor Upanishads are only brief sketches on Shri Vidya, written or compiled much later than the Tantras. Individual Tantrics might have composed or compiled these short treatises and dubbed them as Upanishads to give them a seal of authenticity of Vedas in the same way as several shlokas from Yōgavāshishtha have been taken and incorporated in some Upanishads either on large scale or on small scale, like Maha-Upanishad (510 out of 535 ślokas are from Yōgavāshishtha), Annapurnōpanishad (320 out of 337), Muktikōpanishad (76 out of 108)

in the Agama shastras, excepting the modern savant Bhaskararaya.

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(vi) As said above, all this confusion about the Vritta-Traya with the so-called Maryada-Vrittis is mainly due to the ignorance of the real significance of Vritta-Traya. This truth might have been kept secret, like so many other vital points and cruxes in Tantras and Tantrika etc. to be learnt, perhaps considered to be too sacred to be divulged in written the followers. books or kept a closely guarded secret, ^{might have been} depriving the posterity of their benefit.

(vii) One contention is that the Tri-Vrittis are the seats of some particular groups of deities and are meant for worship. In support of this contention, I had been referred to the commentary of Bhaskara Raya, on the 4th and 5th Richas of Tripuropanishad. In the first place, I do not attach greater importance on this point to Tripuropanishad or to any other Upanishad than to the Tantras themselves, which have elaborately dealt with the subject. Tripuropanishad or other minor Upanishads are only brief sketches on Shri Vidya, written or compiled much later than the Tantras. Individual Tantrics might have composed or compiled these short treatises and dubbed them as Upanishads to give them a seal of authenticity of Vedas in the same way as several shlokas from Yōgavāshishtha have been taken and incorporated in some Upanishads either on large scale or on small scale, like Maha-Upanishad (510 out of 535 shlokas are from Yōgavāshishtha), Annapurnāpanishad (320 out of 337), Muktikōpanishad (76 out of 108)

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(vi) As said above, all this confusion about the Vritta-Traya with the so-called Maryada-Vrittis is mainly due to the ignorance of the real significance of Vritta-Traya. This truth might have been ~~kept secret~~, like so many other vital points and cruxes in the Shri Vidya and Tantras and Ayurveda etc, to be learnt, perhaps direct from the mouth of the Gura for keeping hold on the followers. So much so, many a gem is getting lost beyond recovery, depriving the posterity of their benefits.

(vii) One contention is that the Tri-Vrittis are the seats of some particular groups of deities and are meant for worship. In support of this contention, I had been referred to the commentary of Bhaskara Raya, on the 4th and 5th Richas of Tripuropanishad. In the first place, I do not attach greater importance on this point to Tripuropanishad or to any other Upanishad than to the Tantras themselves, which have elaborately dealt with the subject, Tripuropanishad or other minor Upanishads are only brief sketches on Shri Vidya, written or compiled much later than the Tantras. Individual Tantrics might have composed or compiled these short treatises and dubbed them as Upanishads to give them a seal of authenticity of Vedas in the same way as several shlokas from Yogavashishtha have been taken and incorporated in some Upanishads either on large scale or on small scale, like Maha-Upanishad (510 out of 536 shlokas are from Yogavashishtha), Annapurnopanishad (320 out of 337), Muktikopanishad (76 out of 108)

Sanyāsōpanishad (about 50 out of 104) etc. However, let it be taken for granted for argument's sake for a moment that they are authentic treatises on Shri Vidya, ^{The} Tri-Vrittas on which Bhāskara Rāya wrote a commentary expounding on the 4th and the 5th Richas of Tripurōpanishad, in the book "Mahāyāga" (from the words तन्त्रराजि मन्त्राद् अहिमयदि वृत्त्य) are the Maryādā-Vrittas or the boundary circles round the chaturdashāra, Ashta-dala, and Shōdashā-dala. Whereas the Vritta-Traya, the special significance of which we have expounded in this chapter, is the one which is situated between the Shōdashā-dala and the Bhū-sadana-Traya. And as such, this is quite different from Bhāskara Rāya's Tri-vrittas. Hence, our stand on Vritta-Traya is correct and is not in any way affected by Bhāskara Rāya's commentary on Tripurōpanishad, ~~or~~

(viii) In all the five uddhāra shhōkas one from Rudrayāmala Tantra, one of unknown origin, one from Shankara's parama Gurā Gauda-pādāchārya's Subhagōdaya, and one from Śaundaryalahri of Shankarāchārya, given in the Dvitiya Taranga of this work, mention Vritta-Traya, as lying between the Shōdashā-dala padma and the three rēkhās of the Bhū-pura. Hence, the question of Maryādā-Vrittas is against all canons of logic and Āgama Shāsttras both.

Out of the collection of 108 Upanishads published (i) Isha, (ii) Kēna, (iii) Katha (iv) Prashna, (v) Mundaka, (vi) Māndūkya, (vii) Taittirēya, (viii) Aitarēya (ix) Chhandōgya and (x) Brihadāranyaka are considered the oldest and principāl Upanishads, on which the three great Acharyas/Shakmāra, Rāmānuja, and Mādhva had written commentaries. Shvētāshvaterōpanishad also is considered to be of that category; 20 are yōga Upanishads; 24 are Vēdānta Upanishads; 17 are Sanyāsa Upanishads; 15 are Shāiva Upanishads; 14 are Vaishnava Upanishads, and 8 are Shakti or Dēvi Upanishads, which are as follows: (i) Tripurā, (ii) Tripuratāpini (iii) Dēvi (iv) Bahuvrīchā, (v) Bhāvanā (vi) Sarasvatīrahasya (vii) Śīta and (viii) Śaumbhāgyalakshmi. Besides, there are a few more Upanishads, of which some are published and some are not, while there is a mention of some others in later Trāntic Texts, which are as follows: Prapanchasāra, Kali, Tara, Advaitabhava, Arnūā, Kaula, Shri Vidya Tārka, Allō-panishad, etc.

Codification of Āgamas is considered to have started several centuries after the Nirvāna of Budha, although the worship of Brahman as Mother could be traced from Vēdas, as in Dēvi Sūkta, Shri Sūkta, and Durgā Sūkta.

[There are several schools or sampradāyas(सम्प्रदाय) of pūjā of śhri chakra or upāsakas of śhri Vidyā of which three propounded by Hayagrīva, Ānanda Bhairava, and Dakshināmūrti are important. They correspond to Dvaita, Advaita, and Vishish-tādvaita schools respectively.

In the Hayagrīva school, there is no Vritta-Traya at all in the śhri chakra. In the Ānanda Bhairava school, there is Vritta-Traya but there is no worship to it. In the Dakshināmūrti school, there is Vritta-Traya, pūjā is prescribed to it.

Adi Shankara propounded and propagated the Advaita school of philosophy. Ānanda Bhairava is said to have become the Guru of Advaita school of worship of śhri Vidyā and propagated that school. Accepting the Vritta-Traya as symbolic of Nirguna Brahma, he did not prescribe worship to it, since Brahman is secondless, anirvāchya(अनिर्वच्य ~~अव्यक्त~~) undescrivable by words or sounds and avangmanasagochara.

Puja or worship pertains only to the śaguna aspect to what ever school one might belong to or follow and not to Nirguna aspect, since it is shabdātīta(शब्दातीति).

While accepting the existence of Vritta-Traya and considering it as the pratika of Nirguna Brahma, Dakshināmūrti enjoined pūjā to it for his followers, saying that Brahman is to be considered as śaguna to them, since they have not risen to the level of grasping the Absolute Advaita bhāva. So, Dakshināmūrti school attributes the colours white, red, and black of the Gunas sattva, rajas, and tamas of the prakriti, to the three circles believed to be representing Agni, Sūrya, and Chandra Mandalas, begining from outermost to the innermost; and worship them in the anti-clockwise direction as the seats of the 34 consonent-Mātrikā Yōginīs of kalarātrī to kshamāvati in the outermost circle, the 16 vowel-Mātrikā yōginīs Amṛita etc. in the middle circle, and the 16 Vityas in the innermost circle ; all this is obviously due to the ignorance of the real significance of Vritta-Traya.

[Since the śhri chakra represents the jagat or the whole universe (one pāda of Brahman), which is the result of trigunatmaka prakriti itself; since the three sets, each of three chakras out of the nine chakras of the śhri chakra have already been described as representing the three Khandas (Agni, Sūrya, and Sōma); and since the remaining three pādas of Nirguna Brahma shall have to find place or represented in the śhri chakra by the Vritta-Traya, the contention that the

(XIX)

Vritta-Traya also represents the three gunas - sattva, rajas, and tamas- and/or the three Khandas, does not stand to good reasoning. Besides, at every point, in the Śhri chakra dēvatās or deities are worshipped as personalities, whereas trigunas are mere qualities or attributes and they are abstract and therefore can not be worshipped as such.

[It is suggested by one great exponent of Śhri Vidyā that since the innermost Rēkhā of Bhūpura, in which the last of the Mudra-śhaktis (Trikhanda) is adjacent to Vritta-Traya, it represents the three Khandas (Agni, Śūrya, and chandra). Excepting that the word three is common to Trikhanda-Mudra-shakti and Vritta-Traya, there is no other connection whatever with the Vritta-Traya, ~~the~~ as explained above. It is something like bādarāyana-sambandham (बादरायण संबन्धम्).

[In Śundarī Vidyā, there are three sampradāyas or traditions. Each of which has got its separate panchadashaksharis and śhodashaksharis - kadi vidya beginning with 'ka', sattvagunapradhāna; Hādī Vidyā beginning with 'Ha', rajōguna pradhāna; and Śādī Vidyā beginning with 'sa' tamōgunapradhāna. These three sampradāyas correspond to Kāmarāja, Jōpā-mudra, and Nandikēshvara schools of the fifteen schools enumerated hereunder. *However, Śhri Chakra is common to all these schools, with slight variations.*

~~The fifteen vidyas as propounded by Hari, Hara and others are different versions of Mahatṛipurasundarī as propounded by different individuals.~~

Besides the above-mentioned three schools, mention is made in the Tantric lore, of 15 other schools with their characteristic mantras, upasana-vidhi, etc- (1) Hari, (2) Hara (3) Virincha, (4) Mam (5) Chandra (6) Kubera (7) Lopmudra, (8) Agastya (9) Nandikeshvara, (10) surya (11) skanda, (12) Manmatha, (13) shakra (14) Durvasa and (15) yama.

In the work we are concerned solely with the school adopted and followed by Ādi shankaracharya and his param-Guru Gaudapādāchārya, where Vritta-Traya is placed between the śhodasha-dāya and Bhūpura chakras in the Śhri chakra.

Even in the face of the well churned and thrashed out facts, above mentioned, if some one persists in equating and confounding Vritta-Traya with the Maryada-Vrittās and make them the abodes of some deities, we have no concern or dispute with them excepting *compulsion*.

their characteristic ways of approach or Sampradāya with
 mantra-s of their own. The following fifteen are such
 sampradāya-s given in Tantric Literature.

(1) Hari—Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka
 La Hrim, Sa Ha Ka La Hrim, Sa Ha Ka Ha La Hrim, Sa Ha Sa
 Ka La Hrim. (हसकल ह्रीं, हसकल ह्रीं, सकल ह्रीं, सहाकल ह्रीं,
 सहकल ह्रीं, सहसकल ह्रीं)

(2) Harā—Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La
 Hrim, Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrim. (हसकल ह्रीं,
 हसकल ह्रीं, सकल ह्रीं, हसकल ह्रीं, हसकल ह्रीं, हसकल ह्रीं)

(3) Vrincha—Ka E I La Hrim, Ha Ka Ha La Hrim, Ha Sa Ka La
 Hrim. (क ई ल ह्रीं, हकल ह्रीं, हसकल ह्रीं)

(4) Manu—Ka Ha EI La Hrim, Ha Ka E I La Hrim, Sa Ka E I La
 Hrim. (क ह ई ल ह्रीं, हक ई ल ह्रीं, सक ई ल ह्रीं)

(5) Chandra—Sa Ha Ka E I La Hrim, Ha Sa Ka Ha E I La Hrim,
 Ha Sa Ka EI La Hrim. सहक ई ल ह्रीं, हसक ई ल ह्रीं,
 हसक ई ल ह्रीं)

(6) Kūbēra—Ha Sa Ka E I La Hrim, Ha Sa Ka Ha E I La Hrim
 Sa Ha Ka E La Hrim. हसक ई ल ह्रीं, हसक ई ल ह्रीं,
 सहक ई ल ह्रीं)

(7) Lōpāmudrā—Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim,
 Sa Ka La Hrim. हसकल ह्रीं, हसकल ह्रीं,
 सकल ह्रीं)

(8) Agastya—Ka L I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ha Sa Ka
 La Hrim. (क ल ह्रीं, हसकल ह्रीं, सहसकल ह्रीं)

(9) Nandikashvara—Sa E I La Hrim, Sa Ha Ka Ha La Hrim,
 Sa Ka La Hrim. (स ई ल ह्रीं, सहकल ह्रीं,
 सकल ह्रीं)

(10) Sūrya—Ha Sa Ka La Hrim, Sa Ha Ka La Hrim, Sa Ka Ha La
 Hrim. हसकल ह्रीं, सहकल ह्रीं, सकल ह्रीं)

(11) Skanda—Ha Sa Ka La Hrīm, Ha Sa Ka Sa Ka La Hrīm,
sa Ha Ka Ha La Hrīm, *ह स क ल ह्रीं, ह स क स क ल ह्रीं*
स ह क ह ल ह्रीं

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(12) Manmatha—Ka E I La Hrīm, Ha Sa Ka Ha La Hrīm, Sa Ka
La Hrīm. *क ए ई ल ह्रीं, ह स क ह ल ह्रीं, स क ल ह्रीं*

tra,

(13) Shakra—Ka E I La Hrīm, Ha Ka Ha La Hrīm, Sa Ka Ha La
Hrīm. *क ए ई ल ह्रीं, ह क ह ल ह्रीं, स क ह ल ह्रीं*

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(14) Dūrvāsa—Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrīm.
ह स क ल ह स क ह ल स क ल ह्रीं

ana.

(15) Yama—Ka Ha E I La Hrīm, Ha La E I La Hrīm, Sa Ka E I
La Hrīm. *क ह ए ई ल ह्रीं, ह ल ए ई ल ह्रीं, स क ए ई ल ह्रीं*

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ar,

Most of these schools have disappeared or not to
be seen followed by any one now-a-days, excepting those of
Manmatha or Kāmarāja and Lōpāpamudra; and nominally that
of Nandikāshvara. ^{by have the} Why such a total disappearance ^{it is not known} so soon?
These three schools are also called Kādi, Hādi and Sādi
Vidyā or Mata as their mantras begin with the letters 'Ka'
'Ha', and 'Sa' respectively. ~~They are said to be Sattvare-~~
~~śastamoguna pradhana respectively. All these have got~~
~~their own panchadashakshari-s and shodashakshari-s, Sri~~
~~Chakra remaining the same.~~

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A close study of the mantra-s of the above mentioned
fifteen schools makes one ^{seriously} doubt as to whether they had
been actually followed ^{by anybody} or founded by persons of these
names, or whether they had been only attributed to those
names. It further appears that the corresponding mantra-s
have been composed by making different combinations and
permutations of certain sets of Bīakshara-s of the Mūla

ross

Mantra and dubbed them as Sampradāya-s. Kādividyā was
first originated, Hādividyā is only a variant of Kādi-mata
with slight-variations.

ritual
mantra's

8. Bhāskara Rāya, who flourished some time between 1675 A.D. and 1775, was an erudite scholar in Sanskrit and a great upāsaka and an exponent of Shrividyā of Kaula Sampradāya. His Dīkshānāma is Bhāsurānandanātha. He hails from Karnataka Desha, and passed his last days at ^{Madras} and spent a number of years at Vārānasi studying Sanskrit and practicing Shri Vidya. He passed his last days in Tāruvadai-mardūr, 16 miles from Kumbhakonam, in Tamilnadu and died there.

most important of which are (1) Varivasyārahasya, (2) the Commentary on Lalitā Sahasranāma, (3) sētabandha on yōginī-Hrīdaya, Saubhāgya Chandrōdya, Viśyanandanātha's Saubhāgya-Ratnākara, and other commentaries on some minor and recent Upnishads, pertaining to Shri Viśyā.

Bhāskara Rāya was a follower of Vānamārga out and out and claimed himself to be Kaulāchāra-pārāvāra-praveśa. He was a staunch advocate of pancha-makāras. (Mādyā (wine), Mānsa (Meat), Matsya (fish), Mudrā (posture), and maithuna (Sexual intercourse with woman)) and use of yōni (female organ) in the worship of Dēvi as a ^{must} necessity. He was a great Karma-kāndī of Vedic rituals, a Vedic scholar, an Advaitin and a great admirer of Shankara Bhagavatpāda. So, it is no wonder that mostly orthodox Samayāchārins would not accept Bhāskara Rāya's findings and views which are against the tenets of Samayāchāra, like the worship of Yōni and the use of pancha-makāras etc.

Nityōtsava sūtras were written by Umānandanātha, a disciple of Bhāskara in 1775. A Disciple of Umānandanātha, Rāmēshvara, wrote a vṛttī on Nityōtsava in 1841 or so, Kāmaka-lāvilāsa, an important work on Shrividyā was written by Puṇyānandanātha/a Kashmiri, an adherent of Hīdimata. His disciple Amritānandanātha and written a

He is also a commentator on Yōginī-Hrīdaya, a section called Uttarachatushashtī (341-400) of Vāma-kēshvara Tantra. Arthur Avalon (Sir John Woodroffe of Burma Civil Service) in the preface to his English translation of Kāma-Kalā-Vilāsa, with Nityānanda Rātha's Commentary 1921, writes that "Kāma-Kalā-Vilāsa is of great value in Shri Vidya, because of its clear and succinct account from the Mādi standpoint of the initial development of Shakti and of the great Shri Yantra." There are however some differences between the accounts of the Shakti-s as given in Kāma-Kalā-Vilāsa and Tantrārāja-Tantra.

attractive. So, a lot more about Shri Vidya is in bewilderment. The more rationalistic sādha-s reject extant accounts as unceremoniously as those who interpolated them in the Saparya books of Samayāchāra.

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83 Bhāskara Rāya, who flourished some time between 1675 A.D. and 1775, was an erudite scholar in Sanskrit and a great upāsaka and an exponent of Shrividyā of Kaula Sampradāya. His Dīkshānāma is Bhāsurānandanātha. He hails from Karnataka Desha ~~and passed his last days and died in Sri Tiruvadaimardur, 16 m. from Kumbhakuram in Tamilnadu.~~ He is said to have written about forty one works, both published and unpublished, on a variety of subjects, the most important of which are (1) Varivasyārahasya, (2) the Commentary on Lalitā Sahasranāma, (3) sēṭubandha on yōginī-Hridaya, Saubhāgya Chandrōḍya, Vidyānandanātha's Saubhāgya-Ratnākara, and other commentaries on some minor and recent Upnishads, pertaining to Shri Vidyā.

Bhāskara Rāya was a follower of Vāmamārga out and out and claimed himself to be Kaulāchāra-pārāvāra-praveśa. He was a staunch advocate of pancha-makāras. (Madya (wine), Mānsa (meat), Matsya (fish), Mudrā (posture), and maithuna (sexual intercourse with woman)) and use of Yōni (female organ) in the worship of Dēvi as a ^{must-}necessity. He was a great Karma-kāndī of Vedic rituals, a Vedic scholar, an Advaitin and a great admirer of Shankara Bhagavatpāda. So, it is no wonder that mostly orthodox Samayāchārins would not accept Bhāskara Rāya's findings and views which are against the tenets of Samayāchāra, like the worship of Yōni and the use of pancha-makāras etc.

Nityōtsava sūtras were written by Umānandanātha, a disciple of Bhāskara in 1775. A Disciple of Umānandanātha, Rāmēshvara, wrote a Vṛithā on Nityōtsava in 1841 or so, Kāmakalāvīlāsa, an important work on Śrividya was written by Puṇyānandanātha ^(1600 A.D.) a Kashmiri ^{and} an adherent of Hīdimata. His disciple Nṛītanandanātha and written a Commentary Dipika on Yoginī Hridaya. Bhāskara also wrote an elaborate Commentary, Sēṭubandha, on Yoginī Hridaya. [As has already been stated before, the followers of Kādi and Hādi sampradāyas accept Shri Chakra as Chakrarāja. Bhāskara Rāya though a staunch follower of Kaulāchāra has accepted several principles of Samayāchāra. So, it is perhaps that for the worship of Shri Chakra, several writers of Shri Vidya Saparyā books, items of other Sampradāya-s have been incorporated to make them more impressive and attractive. So, a lay worshipper as well as one who knows more about Shri Vidya is in bewilderment. The more rationalistic sādha-s reject extraneous item as unceremoniously as those who interpolated them in the Saparyā ^{and other} books of Samayāchāra.

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Bhāskara had a superiority complex of possessing siddhīs by virtue of his Shrividyā Upāsana, which he used to exhibit sometimes. It is not in consonance with a realised or ing an attained person. ^{Some of} his adversaries are of the view that Bhāskara had not even touched the fringe of samattva Bhāva of a atra, sthitaprajāna, inspite of his extraordinary scholarship.

The story that the great scholar Nārāyana Bhatta (1688-1753) had bowed down to Bhāskara Rāya is an anachronism propagated ^{by} some of his ^{more} enthusiastic disciples to show the prowess of their teacher.

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In the context of Vritta-Traya, it would not be out of place if mention is made here, that in some of the books on Shri Vidya and Shri chakra, four vrittās, valayas or circles are given between the Bhū-pura and the Shōdashā-dala, the inner most circle closely touching

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This is a general mistake committed even by several authors of standard works on Shri Vidya. Even Sir Arthur Avalon gives four circles in all his books concerning Shri Vidya. Evidently, he too did not understand the significance of Vritta-Traya. The fourth circle is not described in any text. As some contend, it could not even be a maryādā-vritta or boundary circle the Shōdashā-dala padma, since nowhere there is a mention of it in any authentic Tāntric text. That the so-called circles round the triangle complex and the Ashta-dala padma are not in fact boundary circles, but are only parts of the dalas or petals of the Asta-dala and Shōdashā-dala padmas respectively, ^{the circles called Karmika-vrittās} has already been explained at length. So, the insertion of the fourth circle in the midst of the Karmika-vritta is a vritta or circle pertaining to a padma or lotus and it is a part and parcel of the padma and not an independent maryādā-vritta or boundary circle, just as a wall of a building is a part and parcel of the building and the boundary wall is different or separate from the building and which can exist without the building.

the custom of showing the rēkhā-traya of Bhū-pura as four disconnected and cornered segments, in the diagrams given in books published and in the metal plate Shri chakras of Bhū-prastāra build made in south India, is definitely incorrect. The contention of some, that the segments are kept loose to show that they are open gateways, does not stand to reason, for, there is nothing to indicate or to show that the four open spaces are gateways and that the four segments are continuous. Leaving gaps in the rēkhā-traya or in a chakra is as bad as leaving gaps in between the dalas of the padma-chakras, which is specially prohibited in the Tantra Shāstra. The gateways should and could be shown as given in the North Indian texts and chakras without breaking the continuity of the three-rēkhās at the gates.

In some yantras and chakras, the three rēkhās end abruptly thus and in some others, they are closed thus

But both these patterns are wrong.

In all the paintings of yantras, which the Author had come across during his 25 years sojourns in Tibet, the gates are shown closed, maintaining the continuity of the lines of the Three rēkhās. It might be remembered in this connection that, in practice, the Tibet Buddhism is a carbon copy of Indian Shakti worship or Tāntricism, because, Buddhism was introduced into Tibet, in the seventh century A.D, when Buddhism described in India and taken the shape of Tāntricism. Scores of Tāntric works had been translated into Tibetan language,

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In the context of Vritta-Traya, it would not be out of place if mention is made here, that in some of the books on Shri Vidyā and Shri chakra, four vrittās, valayas or circles are given between the Bhū-pura and the śhōdashā-dala, the inner most circle closely touching the tips of the sixteen petals. This appears to be an inadvertant mistake due to the fact that it is the artist that has drawn the yantra, who in turn simply copied it from the diagram supplied to him. The presentation of four circles is incorrect, firstly because the fourth circle is not described in any of the chakroddhara shlokas. As some contend, it could not even be a maryādā-vritta or boundary circle the śhōdashā-dala padma, since nowhere there is a mention of it in any authentic Tāntric text. That the so-called circles round the triangle complex and the Ashta-dala padma are not in fact boundary circles, but are only parts of the dalaś or petals of the Ashta-dala and śhōdashā-dala padmas respectively, ^{which are called the Karmika-vrittās} has already been explained at length. So, the insertion of the fourth circle in the midst of the mathematically pre-cise chakra, is unwarranted and wrong on all accounts.

That the three rēkhās of Bhū-pura are continuous and not broken at the so-called gates, is particularly and pin-pointedly clear from the fact that all the chakras are continuous without any break. So, the custom of showing the rēkhā-traya of Bhū-pura as four disconnected and cornered segments, in the diagrams given in books published and in the metal plate Shri chakraś of Bhū-prastāra build made in south India, is definitely incorrect. The contention of some, that the segments are kept loose to show that they are open gateways, does not stand to reason, for, there is nothing to indicate or to show that the four open spaces are gateways and that the four segments are continuous. Leaving gaps in the rēkhā-traya or in a chakra is as bad as leaving gaps in between the dalaś of the padma-chakras, which is specially prohibited in the Tantra śāstra. The gateways should and could be shown as given in the North Indian texts and chakras without breaking the continuity of the three-rēkhās at the gates.

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the sanskrit originals of which are not to be found even in India now; some, which were preserved in Tibetan monasteries had been destroyed by the Chinese communist forces in 1959-60, when the Dalai Lama fled to India.

In this connection it might be noted that Lakshmidhara (1268-1279 AD.) has fabricated the second line in the original uddhāra shloka of the Rudra-yāmala Tantra in order to support his "Four doorway theory", on which point the Rudrayāmala Tantra itself is silent.

It is interesting to note that even in the time of Bhāskara Rāya there existed a wide range of differences of opinion about the Vṛitta-Traya, ranging from three to seven circles. So also, the Bhūpura-rakṣā, is presented in three different ways—with one, two, three lines, with and without open gateways. Vidya Bhāskara Rāya's Satubandha Commentary on Yōginī-Hridaya, without despoiling the merits of any version, but Bhāskara Rāya adopted Maryādā-Vṛitta form, wrongly calling the Karnikā-Vṛitta-s of the Ashta-dala and Shodasha-dala padma Chakra-s, as Maryādā-vṛitta-s.

So, the highhandedness of ignorant, interested and irresponsible persons, to differ from or to interpolate extraneous things, in religious texts is not confined to this age alone, but was prevalent at the times. Shri Krishna has said:

यदा यदा हि धर्मस्य गूणनिर्भवन्ति भारत ।
अगम्युत्थानममर्षस्य तदात्मानं गृणाम्यहम् ॥ ५-२७ ॥

"When even there comes a danger or canker to Dharam (lifts it; head, I take birth (for the reestablishment of the Truth)."

Hence, on a smaller scale it becomes the imperative duty of an ardent sādṛhaka or a spiritual teacher to check out, correct, or to bring to the notice of the learned, any mistakes perpetrated in Shāstris or Shāstric proceedings of worship or upāsana, when they come to his notice.

the Vṛitta-Traya and the third line of Bhū-pura including the four triangular pieces is a part and parcel of the Trailōkyamōhana chakra. Since the colour of the earth and the third line of Bhū-pura is yellow, the colour of the above said space of the Trailōkyamōhana chakra should be yellow.

In recent years, it has been noticed that the vacant space in the Bhū-pura or earth stretch in Shri chakra, Shri Mahā-lakshmi Yantra,

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the sanskrit originals of which are not to be found even in India now; some, which were preserved in Tibetan monasteries had been destroyed by the chinese communist forces in 1959-60, when the Dalai Lama fled to India.

In this connection it might be noted that Lakshmidhara (1268-1279 AD.) has fabricated the second line in the original uddhara shloka of the Rudra-yāmala Tantra in order to support his "Four doorway theory", on which point the Rudrayāmala Tantra itself is silent.

~~In a Māru-prastāra chakra this difficulty does not arise, since the steps show the continuity of the rekhas.~~

प्रथमं चोक्तं नैशानि तैशानि पुनरुच्यते ।
श्रीनिस्तस्य हिंसा सुर्वीति तैशानि ॥ Chula Bhairava Tantra.

"Oh Devi ! the Bhairavas, along with their yōginis bring harm to him who creates gaps (तैशानि Kesaras filaments) in this yantra (श्री chakra).

So, no gaps should be left in any of the chakras of श्री chakra, whether it be in the Bhūpura, or padmas, or triangled chakras and between one chakra and another chakra, in the श्री chakra itself.

तैशानि दलद्वयं सद्यः अवलोक्यते । First - Vishvama, Shukra.

Bhāskara Rāya's commentary on Nityāshōdashikārnava.

In the first and the second of the five uddhara shlokas (given in the beginning of the ^{Taranga} second part of this treatise), the ninth or the Trailōkyamohana chakra is described as Dharanī-sadan-traya and Bhū-sadan-traya (three earth cities or abodes) respectively; Gaudapā-chārya described it as prakāra-traya (three compounds or ramparts); Shankara describes it as Tri-rēkhā (three lines) in his Saundaryalahri; and Lakshmidhara, in his commentary on saundaryalahri described it as Bhūpura-traya in his interpolated uddhara shloka. On the basis of the occurrence of the word "Bhū-pura" in shlokas 1, 2, and 5 and on the basis of the word "Prākāra", in the third shloka, we can safely conclude that the Bhū-pura-traya is not lenier, like the three Ionies circles of Vritta-Traya, but two dimensional. So, the space between the Vritta-Traya and the third line of Bhū-pura including the four triangular pieces is a part and parcel of the Trailōkyamohana chakra. Since the colour of the earth and the third line of Bhū-pura is yellow, the colour of the above said space of the Trailōkyamohana chakra should be yellow.

In recent years, it has been noticed that the vacant space in the Bhū-pura or earth stretch in श्री chakra, श्री Mahā-lakshmi Yantra,

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Subramaniya Yantra, etc, decorated with meaningless, random floral and other designs, to make them attractive, as if they are dolls or play things. Some have written the four Mahā-Vākyas in the gateways and some bījas like Śhrīm, Ōm, Mā, etc, in the four corners of Bhū-pura of the Shri chakra, while some others have added a number of new bījaksharas in the highly symbolical and mathematically precise yantras, in which every line or drawing has got a place and significance of its own. The addition of odd drawings, floral designs, ^{odd or extraneous} bījaksharas, etc, in the serious yantras are most undesirable. One should not and cannot meddle with these serious yantras as one does with idols or images and import odd things into them against the specific injunctions of the Tantric Texts, since they would set up discordant vibrations and produce undesirable results. This is the main difference between an idol and a yantra. Besides, this would seriously effect the uniformity and standardisation of the yantras. So, on all accounts, the introduction of new designs and odd lettering in the yantras is wrong, undesirable, and simply sacriligious and should be depreciated by all who are interested in Śhri Vidyā.

Discussion is of three types (i) Vāda (वाद). The discussion or questioning which takes place between two persons without prejudices but with a view to know the Truth or to come to some conclusions and the discussion between the Guru and disciple, as between Śhri Krishna and Arjuna in Gītā, and in Upanishads, is called Vāda (ii) That discussion which is made to support one's own stand and to defeat the views of the opponents is Jalpa (जल्प) (iii) That discussion which is made purely to criticise and defeat the opponent's view point with out any idea of supporting one's own view is called Vitanda (वितण्ड).

So it is, that Vāda is not only allowed but also described as one of the Vibhūtis or splendours of the Divine, in Gītā.

वाक्यः प्रवक्तव्यः

Gītā 10.32.

"I am Vāda" in well conducted discussions."

गीता ४.३४. (Oh Arjuna !) Know that (Brahmavidyā or Jñāna) by prostrating (to those who know it), by well questioning and rendering service (to the learned).

Gita 10.9

Those devotees who, ever put their minds on Me or contemplating on Me and ever dedicated to me, by means of well thrashed out discussions amongst themselves, they ever sing of Me and ever roam in Me and get satisfaction in Me"

"Rishiparjuna

In short, the whole of the Gita is ^{the} "Samvāda" or well discussed dialogue between Lord Krishna and Arjuna. Likewise, Upanishads are well conducted discussions between the Guru and the disciple,

Brashnōpanishad, the ~~upanishad~~ Upanishad of questionnaires or questions, is one of the twelve Principal Upanishads, on which all the three great Acharya-s wrote Commentaries. The whole of Tantra Shashtra is considered to be a dialogue between Shiva and Parvati.

He who does not argue is a bigot;
He who cannot is a fool; and
He who does not is a coward.

अपि पौरुषं आदेयं शास्त्रं चेद युक्ति बोध्यकम्।
अन्यत्त्वापि अवि त्याज्यं भाव्यं न्याय्यैक सेविना॥
युक्तियुक्तं उपादेयं वचनं बालकाद् अगि।
अन्यत् तृणं इव त्याज्यं अप्युक्तं पद्मजन्मना॥

Yōga-Vāsishtha. Ch. 18, Verses 2-3.

Even a Shāstra of purely human authorship should be accepted if confirmable to reason. Anything else (which is unreasonable) even though it be the word of a Rishi, should be rejected by one who follows reason. The word of a boy if reasonable should be accepted. Anything unreasonable should be rejected as of no count than a blade of grass, even it be uttered by the Lotus-born (Brahmā) himself. Also see Mumukshu Khanda Chapter 14.

Gita 10.9

Those devotees who, ever put their minds on Me or contemplating on Me and ever dedicated to me, by means of well thrashed out discussions amongst themselves, they ever sing of Me and ever roam in Me and get satisfaction in Me"

"Kṛishṇa Arjuna

In short, the whole of the Gita is ^{the} "Samvāda" or well discussed dialogue between Lord Krishna and Arjuna. Likewise, Upanishads are well conducted discussions between the Guru and the disciple, like Yama and Nachikēta, in Jñānōpanishad. So, to say that Tantra Śāstra, prohibits and does not allow rational discussion on any point for clarification is absolutely wrong and not in consonance with and Adhyātma Śāstra.

He who does not argue is a bigot;
He who cannot is a fool; and
He who does not is a coward.

अपि पौरुषं आदेयं शास्त्रं चेद् युक्तिं बोधकम्।
अन्यत्त्वापि अपि त्याज्यं भाव्यं न्याय्यैकं रेविना॥
युक्तियुक्तं उपादेयं वचनं बालकाद् अपि।
अन्यत् तृणं इव त्याज्यं अप्युक्तं पद्मजन्मना॥

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CHAPTER XIGURU MANDALA SAMIKSHA


The letter "Gu" connotes darkness or ignorance and 'Ru' connotes its dispeller; Hence, one who dispells the darkness of ignorance is called GURU. *Guru.*

At the very beginning of the Chakrārachana or Navāvara^{na} pūjā Mahātripurasundarī is invoked and worshipped with shōdashōpachāra-s or sixty four upachāra-s^(Sagunīya). During the course of the Navāvarana pūjā also, She is worshipped (Pūjayāmi - Tarpayāmi) thrice with the Mūla Mantra after the worship of the three deities (Chakreshvari, Siddeshvari and Mudreshvari) at the āgra-kōna of each of the nine dhakra-s. She is once again worshipped, along with the parivāra dēvata-s at the end of the pūjā of each Āvarna, and in the Bindu while performing pūjā in the Triakōna Chakra and in the Bindu Chakra itself exclusively and finally. Not only this. At the commencement of actual Navāvarana pūjā, She is worshipped in the Bindu and Triakōna Chakra-s as Parā-Guru-Mandala (Supreme Guru or Guru of guru-s or Para^ggha). In fact Mahātripurasundarī herself is the Parā Guru or the Supreme Guru.

There are two Guru-Mandala-s. The first one is Para-Gurumandala.

Para^ggha and Mahā-pāduka-s. These are Mahātripurasundarī Herself and Her direct emanations, like the Sixteen Mahā-Nityā-s (as apposed to the Sixteen Nityā-s of the Shōdashadalapadma Chakra) as could be seen from the adjectives Parā and Mahā; Mahā-pāduka-s are worshipped in the Bindu proper and the Para^ggha-s in the three sides of the Triakōna Chakra—left, east (top), and right sides. Since they are Parā and Mahā they are the direct emanations and they are Mahātripurasundarī Herself. She is Para or Supreme Guru and as such, worshippable in the Shri Chakra. So, their worhsip is in order.

The second one is non-parivāra Gurumandala consisting of the three Augha-s/Divya (celestial), Siddha (attained), and Mānava (human). These are not counted as Parivāra Dēvata-s, anywhere; and yet these are proposed to be worshipped in the three imaginary (sometimes actually written) parallel lines in the trapezium (above the base of the Triakōna Chakra) which has got no real existence in the Shri Chakra. So, they could not be worshipped there. To these three Augha-s are added the Paurāṇik, Guru-paramparā from Nārāyana to Shankarāchārya (Nārāyanam-Padmabhavam-Vaishishthan Shakarāchāryam). These three Augha-s also are said to have got the three three Guru-pāduka-s in the three above said parallel lines, from down upwards, corresponding to the Mahāpāduka-s of Mahātripurasundarī. To these are also added the Paurāṇic-Vedānta Guru-s, from Shivāchārya to Shankarāchārya and up to one's own Guru. ~~Gurumandala-s~~ ~~Triakōna Chakra~~ Then Paramēshthi-Guru, Parama-Guru, and Svaguru or one's own Guru is enjoined to be worshipped with their mantra-s, in the three parallel lines respectively. It is this second Gurumandala set of three Augha-s etc. that cannot have a place ~~for worship~~ in the Shri Chakra proper.

The author makes bold to state that the introduction of the Guru Mandalārchana (गुरु मण्डलार्चना) is a later addition in the sublime and serious pattern and fabric of the archanā (अर्चना) of the Shri Chakra. Some orthodox pandits and protagonists of Shri Vidya might consider this audacious. The introduction of Guru Mandala in three unconnected or detached parallel lines (thus ) in the *Trisopanam* above the Trikōna, in the systematically designed and mathematically precise Shri Chakra, is very conspicuous and strikes a discordant note even to a casual observer. It might have been first introduced there innocently by some devotees of Guru-s or might have been incorporated by some enthusiasts to enhance the ritual by one more item of the puja; and it has ever since continued to be there; and it is later considered by almost all the followers of Shri Vidya as an important and essential part and parcel of worship of the Guru-paramparā (गुरु परम्परा) — Guru, Parama Guru or Guru's Guru, and Parameshtī Guru or Guru's Guru's Guru. But the Author considers it a misfit and an anachronism in the grand plan of the Shri Chakra; all the more so, because no mention of it has been made in the descriptive shloka-s of Shri Chakrōddhāra, but a clear mention is made of the Vṛitta-Traya (वृत्ति-त्रय), the three circles although they are not objects of worship in the Shri Chakra pūjā-krama and not the so-called Guru Mandala. This is the Author's view expressed, based mainly on an experience of his.

Some contend that the pūjā of Guru Mandala is performed mentally; even so, it cannot be adequately and fully justified. It is not proper to introduce or to invoke and thrust the three groups of Divya, Siddha, and Manava Natha (sanyāsi) teachers in the midst of the Supreme Hierarchy of the Parābhaktārikā Sri Lalitā Mahā-Tripurasundarī. It is more so to invoke these three groups (aṅga-s अङ्गः) in the Bindu and the Trikōna, which are exclusively dedicated and reserved for the Parābhaktārikā and Her Parivāra or Angadēvatā-s. It is argued by some of the worshippers of Guru Mandala in Bindu, Trikōna, and above the Trikōna in three rākha-s (रक्षाः) that "Gurumandalarūpini" is one of the names in Lalitā Sahasra-nama (713) and that the Guru-s are realized souls and hence have become one with Lalitā. Even so, the Mānava (human) Guru-s are embodied beings and it is they who are also being invoked; and as such, they could not be invoked or placed in the midst of the Divine Devi Hierarchy of the Parābhaktārikā. In the Shri Chakra pūjā-vidhāna, Guru pāduka mantra-s or/and Guru stotra-s are recited, immediately after āhamana by some and after sankalpa by some others. So, the introduction of elaborate Gurumandalārchana, including the Vedānta Guru-paramparā, beginning from Lord Nārāyaṇa, Shakti, Gaudopāda, Shankara, and others up to the Guru of the worshipper

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Once again, at the beginning of Navāvarana puja, ^{in the Bindu (9th Āvarana) next in Trikōna (8th Āvarana), and then in the trapezium, above the Trikōna in three parallel lines, either physically drawn or mentally conceived is incorrect, out of place, and out of time and tune.}

Still some others contend that Mahā-Tripurasundarī Herself is the Guru of Guru-s, the Adi Guru; and as such, it is She that is being invoked in Guru-Mandala and that the Guru-Mandala referred to here consists of three Augha-s or groups of Guru-s, namely, Dēva-s (divine), Siddha-s (those who attained or realised Divinity) and Mānava-s (humans); but Mahā-Tripurasundarī is quite distinct and above and beyond all these.

Hence, it would be absolutely wrong to suggest that Mahā-Tripurasundarī, is synonymous with the Divya - Siddha - Mānava Guru-Mandala here.

Besides all these, the trapezium in which the three rēkhā-s of Guru-Mandala are either actually drawn or to be mentally imagined, is a fallacious place in the Bhū-prastara Shri Chakra, since the said trapezium is bounded by the sides of the triangles of the hierarchy of Mahā-Tripurasundarī —the eastern side is the base of the triangle of parābhaktārika, the southern, the western, and the northern sides being the bases of Jayanī, Arunā, and Vimalā Vāgdēvatā-s respectively, of the Ashtāra Chakra; and therefore the so-called *trapezium* has no real existence or entity of its own in the Shri Chakra. And in the Māru-prastara Shri Chakra, the *trapezium* has no existence at all. And its possible location is outside the boundary of Shri Chakra. As such, such, to invoke or to ascribe a place to the Guru Mandala and invoke it in a non-existing place and to make the worshipper believe that it is a part of the Shri Chakra, is wrong if not a *deceit*. It is neither paying due reverence to Guru-s nor to Mahā-Tripurasundarī or to the worship of Her Emblem, Shri Chakra. *It is an aparādha (insult or sin) committed against both.*

The Tripurōpanishad or any other Upanishad pertaining to the Tantra-s which are considered to be authoritative texts on the subject, neither makes a mention of Guru Mandala nor locates it in the core of the Shri Chakra. Yoginī Hridaya makes a mention of the Gurupāduka priya; but then, of the two Yoginī Hridaya and the Upanishad-s, which is/are to be considered earlier !

Some are of the view that the importance of Guru would be minimised, if the three Augha-s of Divya, Siddha, and Mānava Guru-s are not worshipped in the Bindu and Trikōna Chakra-s during Shrichakrārachana. This point has been dealt with above at different places. Since it is an important and controversial point, even at the risk of repetition, it would once again be stated here at one place.

129.

(a) Every item of pūjā and every deity has got a special place of its own in Shrihakarāraṇā or in the arāṇā of any deity. Can the worship of Parivāra-dēvatā-s of a particular Chakra be performed in another Chakra of Shri Chakra? Certainly not! Before the commencement of Navāvarana pūjā, Guru-s are invoked and worshipped and the Guru is praised or extolled as Gururbrahmā-guruvishnu-gurudevōmahēshvarah.....at the beginning. So, to perform the worship of the three Angha-s of Guru-s in the place, specially assigned to Mahātripurasundarī (Parabrahman) in the Shri Chakra, at the very beginning of Navāvarana Pūjā, once again, is certainly not in order. Mahātripurasundarī Herself is Paraguru and she is worshipped as such at the commencement of Navāvarana pūjā.

(b) Invoking and worshipping of Guru-s in the Bindu (the special seat of Mahātripurasundarī) and then in the non-existing place in the Chakra i.e. outside the Chakra and yet to say that they are invoked in the Shri Chakra is definitely not only wrong but a positive aparādha or insult to the Guru-s. It is something like saying, "please come and sit down" without placing any chair to sit in. Besides, President only can sit in the presidential chair and none else. Even in Satyanārāyana Pūjā, other deities are no doubt invoked and worshipped but they are done outside and not in the idol of Satyanārāyana.

(c) Take the case of the pūjā of any deity. It is common knowledge that Guru or any other deity is not and could not be invoked or worshipped in the idol or yantra of that deity. It might be noted that performing of puja of any other deity or Guru-s in the function of worship of any particular deity, is quite different from the worship of other deities in that particular deity. These are two different issues. They should not be confused. They should be well understood. Hence, by not performing Guru pūjā in the Bindu or in any other Chakra of Shri Chakra, there is absolutely no minimisation of the importance of the Guru. For example, while trying the case of the father, if his son judge sits in a chair, on the dais, and the father-party were to stand on the ground, before the son-judge, it cannot be said that the son is showing disrespect to his father. So also, on Guru-purnima day puja is performed exclusively to the Guru and not even to the Ishta-dēvatā. But it does not mean any disrespect to the Ishta-dēvatā.

(d) Besides, only Parivāra-Dēvatā-s of Mahātripurasundarī are to be worshipped in the Shri Chakra; and the three groups of Guru-s -- Divyaugha, Siddhaugha, and Mānavaugha -- are not Parivāra-Dēvatā-s. Mahātripurasundarī Herself is the Para or Supreme Guru and She has taken up the role of Guru-s by way of Paraugha-s. So, Her Mahāpāduka-s are worshipped in the Bindu and other Para emanations in the sides of the Trikoṇa Chakra. This Para Gurumandala pūjā is performed at the actual starting of the Navāvarana puja; and as well the Mahānityāyañam, prior to the Paraugha Gurumandala pujañam.

Navāvarana Dēvatā-s are mayūkha-s (rays) emanating from Dēvī, i.e. Bhāratīyā Bhavān, New Delhi Collection

Further, some so-called self seeking Guru-s and professionals to whom Shri Vidya is the source of livelihood had advocated and propagated implicit following of the Gurau and that no centric teaching could be questioned or discussed. However, high regard and reverence to the Guru or spiritual teachers has been enjoined in all scriptures, ^{but} slave mentality and absolute subordination to what soever a guru dictates is not laught.

(ii) Neither the Vedic seers nor the Upanishadic teachers, neither Lord Shri Krishna in his celestial Song, the Gita, nor Shankarā Chārya or ^{his} Guru or Pañama-guru taught ^{स्वामी} gurudom behind faith or slave mentality to their disciples, but gave them full freedom of exchange of thought of action. ^{adkar-s.} They gave the aspirants full opportunaties of right discussion till they could follow the subtleties of the highest philosophy.

(iii) The Guru puts the Sadhaka on the right track and sometimes puts his spiritual power into his deserving disciple; but the Sadhaka or disciple shall have to tread the whole path himself with all his effort. The Guru would or could never be the sole proxy for the disciple to tread the long spiritual journey of the disciple; but the Guru would certainly lend his helping hand to the extent to which the disciple deserves. It is to be noted that it is the studious or the deserving boy that receives the scholarship and not a weak or a poor boy, who does not or cannot undertake or play his part well. The ~~summa~~ ^{summum} bonum of the whole of Yōgavāshishtha is Purushartha or self effort on the part of Sādhaka ^{पुरुषार्थ व ईश्वर कृपा} "Man's self effort and then the Divine ^{Grace}." ^{गुरु की कृपा}

Truth is uncompromisable. Descartes said: "I am as harsh as truth and as uncompromising as justice; I am sure that I would be heard."

Sampradaya and tradition are quite different from a mistake or a wrong continuing or continued for a long period of time, undetected and unnoticed, and uncorrected or unchallenged due to ignorance. There might be a time bar for certain acts for Law Courts; but, there is no time bar in Dhāmic matters. However long a mistake or wrong act might have remained uncorrected and passed as such, it could never be taken as a precedent; otherwise every wrong act done or a mistake committed and remained undetected or uncorrected would pass off as precedence. That means, all mistakes and wrong acts would or should get recognition by the passage of time. Therefore, a mistake or wrong act is a mistake or wrong act; and it shall have to be corrected when detected and should not be allowed to be used as precedence. There cannot be two opinions on this point; and there can not be a compromise or complacency. No doubt the Guru has been given a high place rather one of the highest places in Hindu scriptures in general and in the Tantra and Mantra Shāstra-s in Particular. The above stand of the Author, neither challenges nor shows any disrespect to the Guru or the Guru-parampara, nor does it object to the arahanā of the Guru-s or the Guru-parampara of the three Agha-s,

(e) (1) It is worth noting in this connection that when Yamamarga predominated over or gripped the Tantramarga, overemphasis or importance has been given to Guru, deteriorating into Gurudom, blind and absolute worship of Guru and the blind following of Guru without discussion or assimilation of the significance of the fundamental tanets, leading to malpractices and in order to shield the vagaries and licentious practices of the black cult.*

(ii) Vēda-s, Brāhmana-s, Upanishad-s and Darshana-s right upto the time of Shankarāchārya, gave a prominent place to vāda (righteous discussion to approach the Truth) in the Adhyātma Shāstra. Upanishadkār-s declared at the top of their voice (यान्त्रिक - सुवर्तिता नानि नो इतरानि) "follow my right conduct only but not any other". Such is the broadmindedness and magnanimity of the Upanishadkār-s. Bhagavadgītā itself is Shrikrishnārjuna-samvāda — "well thrashed out discussion between Shrikrishna and Arjuna".

(iii) The Guru puts the Sādhaka on the right track and sometimes puts his spiritual power into his deserving disciple; but the Sādhaka or disciple shall have to tread the whole path himself with all his effort. The Guru would or could never be the sole proxy for the disciple to tread the long spiritual journey of the disciple; but the Guru would certainly lend his helping hand to the extent to which the disciple deserves. It is to be noted that it is the studious or the deserving boy that receives the scholarship and not a weak or a poor boy, who does not or cannot undertake or play his part well. The summum bonum of the whole of Yōgavāshishtha is Purushārtha or self effort on the part of Sādhaka. पुरुषार्थ व ईश्वरकृपा "Man's self effort and then the Divine Grace."

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(e) (i) It is worth noting in this connection that when Vamamarga predominated over or gripped the Tantramarga, overemphasis or importance has been given to Guru, deteriorating into Gurudom, blind and absolute worship of Guru and the blind following of Guru without discussion or assimilation of the significance of the fundamental tanets, leading to malpractices and in order to shield the vagaries and licentious practices of the black cult.✱

(ii) Vēda-s, Brāhmaṇa-s, Upanishad-s and Darshana-s right upto the time of Shankarāchārya, gave a prominent place to vāda (righteous discussion to approach the Truth) in the Adhyātma Shāstra. Upanishadkār-s declared at the top of their voice (यान्त्रिस्माकं - मुच्यन्ते तानि नो इतराणि ।) "follow my right conduct only but not any other". Such is the broadmindedness and magnanimity of the Upanishadkār-s. Bhagavadgītā itself is Shrikrishnārjuna-samvāda -- "well thrashed out discussion between Shrikrishna and Arjuna".

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if it is performed ~~like this~~ ^{the} outside ^{of} Shri Chakra ^{What is objected to} or challenged, is the performance of Gura Mandālārohana (^{ज्ञान-मण्डल-रोहण}) abruptly in the core of Shri Chakra and that too just before the actual commencement of the Navāvarna pūjā and in a vacant place.

After describing the Shri Chakra as representing the whole of Brahmanda and Pindūnda and as well as the three Pāda-s of Nirguna Brahma, what is the point in ascribing 24, 25 or 44 prakara-s or ramparts of gems, metals etc. round the Shri Chakra and then prescribe Mandira pūjā to the Shri Chakra before Navāvarna pūjā? It is not in consonance with the concept that Shri Chakra represents Mahātripurasundarī in full. This poetic conception of ramparts might have been of a later origin by some devotee but given out as that of Krōdha Bhattāraka Durvāsa. As a matter of fact Ganesha puja, Chaturāyatana pūjā, Mandira pūjā or the pūjā of any deity other than the Parivāra dēvatā-s of Mahātripurasundarī in the Shri Chakra Navāvarana pūjā has no relevance.

In this connection, it would not be out of place, if the Author brings to the notice of the readers, especially South Indian readers, the fact ^{that} the Nātha teachers, mentioned in Tāntric Texts like Vidyānanda Nātha, and others were all Sanyāsin-s like Swami Bōdhānanda Sarasvatī, Swami Krishnānanda Bhārathi, Swami Pūrnānanda Purī and Swami Jnānānda Giri. Tāntric Sanyāsi-Teachers suffixed their names with 'Nātha' corresponding to the pre-fix 'Swami' used with the names of Dashanāmī or Vedāntic Sanyāsin-s. The very fact that all Nātha teachers (guru-s) have given their gurus' names in their works, but not the family names of their fathers or grand-fathers is a clear and sufficient proof that all the Nātha teachers were Sanyasin-s. Bhāskara Rāya, a great Kaulācharin, and an exponent of Sāri-Vidyā and a commentator on Lalitā Sahasranāma and other works suffixes his name with Agnichit (one, who has performed yajna-s or kratu-s pertaining ^{to} karma-kānda) but does not at all mention his Nātha name. This is simply to say that several items of pūjā of Mahā-Tripurasundarī have also been similarly added later on and continued ever since unchallenged.

But unaware of the above fact, the present day Upāsaka-s of Shri Vidyā in the South, who are initiated into the Shōdashī Mahā Vidyā, are having double names thus — Brahmashri K. Subramanya Iyer, S/o, Visvanātha Iyer alias Krishnānanda Nātha, Brahmashri Bhāgavatula Visvanātha Sāstri, S/o Bhāgavatula Venkata Sāstri and grandson of Bhāgavatula Subrahmanya Sāstri alias Pūrnānanda Nātha Dīkshānāma. These double names are used in their writings, giving greater prominence to their household names, as the sons of such and such a person and grandson of such and such a person, and belonging to such and such gōtra and village and completely ignoring the names of their guru-s. The addition of "..... Anandanātha Dīkshānāma" by grihastha pandits in the South is, therefore,

a mockery and an anomaly, also in view of the fact that all the Nātha-s in the Northern India were and are still Sanyāsins. This is something like some of the South Indian Brahmins naming their sons as "Ghosh", "Gandhi" and so on, ignorant of the fact that "Ghosh" is a caste name of a sub-section of Kayastha-s and that "Gandhi" is a caste name of a Gujarati Vaisya and so on. It might be noted in passing that the Tantra-s were originally written in Northern India and propagated by the Nātha-sampradāya sanyāsi-teachers of the North.

So also, Pancha-Panchikā pūjā (पञ्च पञ्चिका) from Dakshināmūrti Krama, Shad-darshna Vidyā (षड्दर्शन विद्या), Shōdadhāra pūjā (शोडशधार पूजा) Āmāya Samashti pūjā, Dandanātha-nāmāni (दण्डनाथ नामानि), Mantrinī-nāmāni (मन्त्रिणी नामानि), Lalitā nāmāni (ललिता नामानि), etc. from other places have been introduced into the Shri Chakra by some enthusiasts. They have no direct bearing with Navāvarana pūjā. Some have gone to the extent of attributing a particular Āmāya and a particular Darshana (including Bauddha) to a particular Āvarana. However individual sādha-s are free to do the pūjā of these or, for the matter of that, any other item they (either like) before or after the completion of Navāvarana pūjā anywhere outside the Shri Chakra but not in it, if they are not fully satisfied or have not got the full conviction and faith that the Navāvarana pūjā of Shri Chakra is the highest and the complete worship of the Divine, Supreme Brahman, like Skanda (Kārtikēya) in the well known story of his Bhū-pradakshina (circumambulation) of the earth, in the competition in order to secure agrapūjā (अग्र पूजा) first worship) amongst the Devata-s.

The exoteric (बहिर्गता) rites and practices of Tantramārga (तन्त्रमार्ग) practically engulfed the esoteric (अन्तर्गता) or the higher philosophical approach and significance of Shakta-mārga, since the rituals—means, have become or have been made more important than the goal, by the present day professional or trading class of Āgama pandits, who made the Āgama-s, more a means of their easy ^{daily} livelihood than a duty to live up to them and propagate the tenets of the Āgama-s to people at large, with a dedicated missionary spirit, like the Guru-s of the yore.

Āmāya means sampradāya (सम्प्रदाय) or tradition, as in Mathamāya (traditions of the Matha-s, established by the Ādi-Shankarāchārya at Shringeri in the south, Dvaraka in the west, Puri-Jagannath in the east, and Jyotimatha-Badrinath in the north. To each Matha is attributed a Veda, Mahavakya, Pitha, Devi, Tirtha, etc.

Āmāya also means Vidya, Vidya handed down Gurupāramparāya (from Guru to his disciple) hence Vēda-s. Āgama-s are considered to have been the outcome of Vēda-s. So, just as Vēda Mantra-s have been divided into four groups Bhik etc., similarly in the Āgama-s or the Tantra Shastra-s, the traditional number of seven oros of Mantra-s have been divided into six groups called Āmāya-s. They are said to situate in the four gateways of Bhū-pura of Shri Chakra or Chintamani Griha (चिन्तामणि गृह), just like the 64 Yōginī-s are situate sixteen in each gate. Vēda, Mantra, Mahōdadhī, Taranga IV, Shlōka-s

125-134. Of these the first four are made to preside by Brahma, Vishnu, Indra, and Isvara. Sadashiva is of the 5th and of the sixth Āmnāya, Mahākāmēshvara himself is the Pratyadhidēvatā or the presiding deity.

There is no connection whatsoever between the Āvarna-s, Āvarna-Devata-s or Chakrēshvari-s and these Āmnāya or Āmnāya-Dēvatā-s. So, there is no place whatever for Āmnāya Pūjā in the midst of Shri Chakrarchana. It is at the discretion of individual sadhaka-s according to their taste, to do the Āmnāya Pūjā at any time after the completion of Āvarna Pūjā; but it should not be mixed up with it. Those who do this Āmnāya pūjā, call it - Mahā-pūjā

- P.14
- (8) 2nd line. last of vibrations.
- P.14
- (9) 2nd line - 1st line. all panirana Devas.
(there should be no comma after panirana.)
- P.14
- (10) 7th line from above. Devata instead Devat.
- (11) 1st line 9 and in the course of this
- (12) P.32. line 9.
इतो वाचो निवर्तन्ते अप्राप्य गंगसा सह)
- (13) P.37
तो मि नो विवर्तन्ते १ मि नो
- 14 P.38 मदीयौऽयं व्यागरश्ममृचि दुर्गिदं नो तव
(येन?) डिने

P. 14

(8) 2nd line. earth of vibrations.

P. 14

(9) P. 14

2nd Para - 1st line. all parivara Deras.

(There should be no comma after parivara.)

P. 14

(10) 7th line from down. Derata instead Derast

(11) P. 22 line 9 and in the cause of the

(12) P. 32 line 9.

उत्तो वाचो विवर्तिते अप्राप्य गंगशा सह)

(13) P. 37

तो मि सौ मिस्केन. १ मि सौ

14 P. 38

मद्रीयीयं त्यागर समुच्चि दुमिचं नो नव

(येप) ? डिने

Suggestions.

Transliteration.

①

३. n	} can be differentiated as
३। n	
३। n	
३। n	

३.	n
३।	n
३।	n
३।	n

②

३। and ३। can preferably written as
३। and ३।

Handwritten text

10 8
10 7
10 6
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Handwritten notes and numbers

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D V I T I Y A / T A R A G A

1 2 3 4 5 6 7 8 9 10 11 12

THE NINE CHAKRA-S

१. बिन्दु त्रिकोण - वसुकोण - दशाशुभम - सन्वत् - नागदल संयुत शेषशत.
वृजत्रयं - च चरणी सदन त्रयं - च अन्विक्रमैत दुर्दितं परैदवतायाः ॥
रुद्रयामल तन्त्र त्रिपुरायाणी
ज्येष्ठिधर ।
२. बिन्दुत्रिकोण संयुतं वसुकोणसमन्वितं दशाकोणद्वयैतं
दलाष्टकसमन्वितं दलषोडशान्वितं वृजत्रयान्वितं भूमिसन्वत्त्रयशोभितं ॥
मुखनार समन्वितं
३. त्रिकोणैश्चकारं त्रिभिर्वपि दशांश्च सुभुक् सु
दशांश्च मुखेश्वमावपि - च मुखनाभं समन्वितं ।
ततोऽष्टनागांश्च नृकोटदल सस्मात् त्रिकलयं शौचपादाचार्यकृत
चतुष्टया प्राणशक्तिच मिदमेवाव शेषा ॥ सुभगोदय सुति.
श्रीलोक
४. -चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पद्मसिखि
प्रभिज्ञाभिः शंभोर्निर्वमिखि भुलप्रकृतिभिः
त्रयश्चत्वारिंश द्वे सुदल कलाया त्रिकलय
त्रिरेखाभिः सायं तव शरणकोजाः परिजताः
"सौन्दर्यलहरी" ११ ॥
५. बिन्दु त्रिकोण - वसुकोण दशाशुभम - सन्वत् - नागदल - संयुत
वृजत्रिभुपुरयुतं परितश्चतुष्टयः अन्विक्रमैत दुर्दितं परैदवतायाः
शेषशत ॥
लक्ष्मीधरः ॥
६. बिन्दुत्रिकोण कावटावता २ युगा लोक पत्रवृजयुता
वसुदलवृत्त कलादल वृत्त त्रिगहीवृत्तं यजे - चक्रम्
"त्रिपुर सुन्दरी पूजाकल्प" ॥

THE NINE CHAKRA-S

१. बिन्दु त्रिकोण - वसुकोण - दशाश्रुम - मन्वज - नागदल संयुत बीजशालः
 वृजत्रयं - च चतुर्णी सदन त्रयं - च अचिक्रमेत दुर्दितं परैदवतायाः ॥
 रुद्रयामल तन्त्र त्रिपुरतायनी
 उर्वनिधयः ।
२. बिन्दुत्रिकोण संयुतं वसुकोणसमन्वितं दशाकोणद्वितीयं
 दलाष्टकसमापितं दलषोडशान्वितं, वृजत्रयान्वितं, सुमिश्रितं समन्वितं
 मुक्ताश्रयं समन्वितं ॥
३. त्रिकोणोद्वेष्टं त्रिमिरपि दशां समुद्रं मु
 द्दशां मुखेश्वमादपि - च मुखनाभं समन्वितं ।
 ततोऽष्टनागां नृपोतदल मस्मात् त्रिकलयं गौलपाद्याचार्यकृतं
 चतुष्टां प्राणरत्रितय मिदमेव त्वं श्रवणं ॥ सुमिश्रितं सुनि
 श्लोकं
४. चतुर्भिः अचिक्रैः शिवशुक्तिभिः पद्ममिरपि
 प्रमिश्रितभिः शंभोर्निर्मिरपि मूलप्रकृतिभिः
 त्रयश्रवणैश्च द्वे सुदल कलाजं त्रिकलयं
 त्रिशैवार्भिः साधं तव श्रवणं कोजाः परिजताः
 "सौन्दर्यलहरी" ११ ॥
५. बिन्दु त्रिकोण - वसुकोण दशाश्रुम - मन्वज - नागदल - संयुत
 वृजत्रयसंयुतं परितश्चतुर्दशः अचिक्रमेत दुर्दितं परैदवतायाः
 शौचशास्त्रं ।
 ॥ लक्ष्मीश्वरः ॥
६. बिन्दुत्रिकोण काष्ठवता २ युगं लोक पत्रवृजयुता
 वसुदलवृत्त कलादल वृज त्रिमिरवृत्तं मूलं - चतुर्भुज
 त्रिपुर सुन्दरी पूजाकल्पः ॥

1. The Bindu or the Point, the Triangle, the Eight-cornered figure, the two Ten-edged figures, the Fourteen-cornered figure, Eight petals, Sixteen petals, the Three circles, the Three Dharanī-sādhanā-s or Bhūpura-s — This is mentioned or called the Shri Chakra of the Supreme Deity.

2. The Point, the Triangle, the Eight-cornered figure, the Ten-edged figures, the Fourteen-cornered figure, with Eight petals, Sixteen petals, the Three circles adorned with the Three Earth-castles— I bow to this Lalitā Chakra, the bestower of all desired objects to its devotees.

3.

4. The angles contained in what constitutes Thy mansion (Shri Chakra), which is built of the nine Mūlaprakriti-s (the basic triangles), viz. ^(with apexes pointing upwards, and the three Shiva triangles) the four Shri-kantha-s (with apex downward), all lying apart from Sambhu (the Bindu), along with a lotus of Eight petals, the Three Circles and the Three lines, turn out to be forty three (in number).

5. The Bindu, the Triangle, the Eight-cornered (figure), the pair of Ten-edged figures, the Fourteen-cornered (figure), the Eight-petals along with the Sixteen petals (padma), the Vṛitta-Traya along with the (Triple) Earth City or Earth stretch ~~is~~ surrounded by four gateways — (all) this is called Shri Chakra of the Supreme Deity.

The second line of the above shloka is an interpolation of Lakshmidhara.

6.

Each of these (1) (Sub-) Chakra-s of the Shri Chakra has got (2.3) a corresponding Āvaraṇa (आवरण) number and name in pūja-krama, (4) Shape (आकार), (5) Bijaksharas of the Chakra or Chakrośhvārī, (6) Prakriti (प्रकृति), (7) Tattva (तत्त्व).

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(8) Pūja-krama (पूजाक्रम) (direction in which pūjā is to be performed), (9) Dēvatā-s (देवता-सः) (deities) of Bindu and of each triangle, petal, or line of each of the nine chakra-s, ^{along with Pañcakośhas,} (10) Their controlling objects, (11) Yōginī-s (योगिनी-सः) Collectively for each Chakra, (12) Chakreśhvārī (चक्रेश्वरी) or Presiding deity of the Chakra, Mahā-tripura is worshipped in all the Chakras (13) Siddeshvari (सिद्धेश्वरी) (14) Madreshvari (मदरेश्वरी) (15) Rasa (रस) (16) Sthayi-bhava (स्थायीभाव) and (17) colour (वर्ण). These are all given in a comprehensive table at the end to give a bird's eye's view of the whole Shri Chakra at a glance, in a nut-shell.

Generally the words kona (angle or corner) asra (edge), and ara (spoke) are used for triangles and dala (petal) is used in the case of padma (lotus); but kona, asra, and ara are indiscriminately used in the case of padma-s as well.

Just as a lotus blossoms by opening its petals one by one by the light rays of the sun, so also the so-called padma-s or lotuses in the body or in the chakra, the latent powers in the individual sādḥaka blossom or unford themselves by the rising of the Divine Light or Knowledge. So, Sūrya is also one of the highest epithets of Brahman. So it is, that in the Gayatrī Mantra, prayer is made for the illumination of the intellect, the highest light of Savitrī or the All-illuminating Sun, the Brahman.

CHAPTER I

BINDU CHAKRA

बिन्दु - चक्र

Navamāvaranam
नवमं आवरणम्
(9th Āvarana)

Sarvānandamaya (सर्वानन्दमय) (All-Blissful or Bliss-giving) is the name of this Chakra; Bindu is the form; Ka E I La Hrim - Ha Sa Ka Ma La Hrim - Sa Ka La Hrim, are the Bijakshara-s; Bindu is the Prakriti; Bindvābhigūṇa - Parabrahmātmaka (of the form of Parabrahman, not different from Bindu) is the Tattva; its colour is that of Bālārka; Kṛīṣṇa Parābhāttarikā Nājarājeshvarī Shri Lalitā Mahā-Tripurasundarī is the Dēvatā; Here She is called Parāparātīrahasya Yōginī, Mahā-Tripurasundarī is the Chakrēshvarī; the Bijakshara-s of the Chakra and Chakreshvarī are the same; ruja-krama in this chakra is in the clockwise, direction, beginning from the front (of the archaka his east); Aim, Sarva-Yoni is the Mudra Shakti; Pam, Prapti is the Siddhi Devi; Shama is the Sthāyā Bhāva; Shānta (tranquility) is the Rasa; and Harita (green) is the colour of this Chakra.

The pūjā of Chakrēshvarī, Siddhēshvarī and Mudrēshvarī of every Āvarana or Chakra is performed at the front dala or kōṇa of the Chakra concerned.

There are different deities in different Āvarana-s or Chakra-s and they are called Āvarana Dēvata-s. The Āvarana Devata-s of each Āvarana or Chakra are collectively called by a separate category of Yōginī-s. Mahātripurasundarī being the Chakrēshvarī (parivāra dēvatā) and All-in-all of the Bindu Chakra, She is called parāparātīrahasya Yōginī.

According to Nityōtsava, the colours of the nine Chakra-s of Shri Chakra are as following:

(i) Bindu Chakra is of the colour of Bālārka (बालार्क rising sun, gold-red) (ii) Trikōṇa is of the colour of Bandhuka-pushpa (बन्धुका पुष्प gold-red), (iii) the colour of Ashta-Kōṇa is Padma-rūga (पद्मरुग colour of lotus or light rose) (iv) the colour of Antardashāra (अन्तरदशरा) is Japā-kusuma (जपा कुसुम deep red), (v) the colour of Bahirdashāra Chakra is Sindura (सिन्दूर red oxide of lead, orange), (vi) the colour of Chaturdashāra is of Dādīmī-kusuma (दादिमी कुसुम colour of pomegranate flower, lesser red than that of Japā-kusuma), (vii) the colour of Ashta-dala-padma Chakra is Japā-kusuma (deep red), (viii) the colour of Shōdashā dala padma is Shveta (श्वेत White), and (ix) the colour of Bhūpura-chakra is yellow and the colours of the three rēkhā-s or lines are Pita (पीत yellow), Aruna (अरुण rising sun gold-red), and Shukla (शुक्ल white).

The colours as given in Shakti Anka of Hindi Kalyān of 1934 are as under; but it is not known as to where from they are quoted. (1) Harita (हरित green) (2) Pita (पीत yellow), (3) Padma-raga (lotus colour), (4) Nila (नील blue), (5) Rakta (deep red), (6) Krishna (कृष्ण black), (7) Harita (green), (8) Pita (yellow) and (9) Pita, Aruna, and Shukla.

This is given here as a piece of information.

Akār (अकार) is Prakasha-svarūpa Shiva; h-kar (हकार) Vimarsha-svarūpa Shakti; and Āṇusvāra is Bindurūpa and Ēkarūpa-sūchaka (अक्षरमयता सूचक) i.e. indicative of oneness. So, Aham (अहं) is the cause of the whole Universe or in other words, the whole creation started or arose out of Aham in Brahman.

Bindu is symbolic of Aham-bhāva (अहं भाव). The whole Universe exists in the Bindu Chakra in seed form. तद्वत्तु बहुधां पुनः; That Brahman conceived that "I will become many or produce or deliver." (Between the Bindu and Mahābindu there are said to be nine more chakra-s in which there exists a semblance of time. They are accessible only to Yogi-s and are not described here as they are beyond the scope of this work.

Kēndrastha Bindu Chakra is the abode, or the form (स्वरूप) of Bhagavatī Mahā-Tripurasundarī or Lalitā; She is the Presiding Deity of this Chakra. It consists of Nāda (नाद), Bindu (बिन्दु), and Kālā (काल).

बालाजीसंलग्नतायाः चतुर्बाहू त्रिलोकनाथ
पाशोक्तवाचुलीताल चारुमती विना मने

The four weapons of Bhagavatī, Pāsha, Ankusha, Dhanush, and Bana are symbolic of Rāga, Dvēsha, Manas, and Facha-Tannātras. It is through these bandhana-s that Bhagavatī induces or makes Nirakara Shiva to take active part in Sāhara Lila. Bindu is described in Tantra-s as Mani-dvīpa (मणि द्वीप) island of. In the human body this is called Hrit Pundarika (हृत् पुण्डरीक).

Herein lives Kāmōshvari or Paramōshvari with Kāmōshvara or Sadōshiva, always in eternal bliss (सर्वदा निरालसंताप), since Bhagavatī and Paramashiva are inseparable. Hence, this Chakra is called Sarvānandamaya Chakra.

Mahā-Tripurasundarī is exclusively and invariably worshipped here in the Bindu, besides being worshipped in all the other Chakras along with the Angadēvatā-s as separate.

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बालाकिसंलभ्यासी - यतुवाहं त्रिलोकेश्वर !
पाशान्कशाचक्रुलीजाल - धारयन्ती शिवां मही ।

The four weapons of Bhagavatī, Pāsha, Ankusha, Dhanush, and Bāna are symbolic of Rāga, Dvēsha, Manas, and Fancho-Tamātrās. It is through these bandhana-s that Bhagavatī induces or makes Nirakara Shiva to take active part in Sākāra Līlā. Bindu is described in Tantra-s as Mani-dvīpa (मणि द्वीप) island of (). In the human body this is called Hrit- Pundarika (ह्रित पुण्डरीक)

Herein lives Kāmēshvarī or Paramēshvarī with Kāmēshvara or Sadāshiva, always in eternal bliss (शुद्धावस्थितत्वात्तदस्य), since Bhagavatī and Paramashiva are inseparable. Hence, this Chakra is called Sarvānandamaya Chakra.

Mahā-Tripurasundarī is exclusively and invariably worshipped here in the Bindu, besides being worshipped in all the other Chakras along with the Āṅgādēvatā-sas separately.

II TRIKONA CHAKRA (Shakti or Jiva Bhava)

Ashtamāvaraṇa
 अष्टमावराणम्
 (8th Āvaraṇa)

Sarva-siddhipradāyaka (सर्वसिद्धिप्रदायक) All-attainment of wish-fulfilling or giving) is the name of this Chakra; Trikoṇa is its form; Hsraim Hsklrīm Hsrauh are the Bijakshara-s; Nāda Prakriti; Gunatraya-Pradhāna Trishakti-rūpa Trikoṇatmaka (Shakti in the form of three guṇa-s and Trikoṇa) Tattva; its colour is ^{of} Bandhūka-puṣpa; pūja-krama is partly pradakṣhinā-pūrvaka (in the clockwise direction) and partly Vāmavartana (anti-clockwise direction) beginning from the front (of the archaka-his east); Āyudha Shakti-s — (i) Yām, Hām, Lām, Vām, Sām, Drām, Drīm, Klīm, Blīm and Sah, Bāna (arrow), (ii) Thām/Dhām, Dhanush (bow), (iii) Hrīm and Ām, Pāsha (noose), (iv) Krōm and Kṛōm, Ankusha (iron goad) on the four sides of the Triangle in the clockwise direction and (v) Aim and Kaṣ, Brahmaṭma-Shakti-svarupa Kameshvari, (vi) Klīm and Haṣ, Vishṇvatma-Shakti-svarupa Maha-Vajreshvari, (vii) Sauh and Saḥ, Parapara-Shakti-svarupa Rudratma-Shakti Maha-Bhagmalini at the three points of the triangle beginning from the front and (viii) Aim, Kaṣ, Klīm, Haṣ, Sauh and Saḥ Parabrahma-shakti Shri Maha Tripurasundarī and at the Bindu, in the anti-clockwise direction are the two sets of Devata-s along with their Bijakshara-s; Atirahasya Yogini; Hsraim, Hsklrīm and Hsrauh Tripuremba is the Chakreshvari; ^{along with Bijakshara-s} Hsrauh Sarva-bija is the Mudra Shakti; Im Ichha is the Siddhi Devī; Vismaya is the Sthayi Bhāva; Adbhuta is the Rasa; and ^{Bandhūka-puṣpa} is the colour of this Chakra.

[From the Kāraṇa Bindu-rūpa Parā-vāk (परा वाक्) have emerged Kerya-rūpa Pāshyanti (पश्यन्ती), Madhyama (मध्यमा), and Vaikhari (वैश्वरी) in Trikoṇatmaka Shabda-srishti. These are also called Ambika (अम्बिका), Vama (वामा), Jyeshtha (ज्येष्ठा), and Raudri (रौद्री), and Shāntā (शांता), Ichha (इच्छा), Jnāna (ज्ञाना) and Kriyā (क्रिया) Shakti-s respectively. Their Adhi-daivata-s (अधिदैवत) are Avyakta (अव्यक्त) or Mula-Prakriti (मूलप्रकृति), Isvara (ईश्वर), Hiraṇyagarbha (हिरण्यगर्भ) and Virāt (विराट) respectively; their Adhi-bhūta (अधिभूत) are Audyāna (औदयान), Kōmarūpa (कुमाररूप), Pūrnagiri (पूर्णगिरि) or Puṇyagiri (पुण्यगिरि) and Jalandhara (जालंधर) and they are established Pitha-s (पिथानि) for Pūjā. Their presiding deities are Mahā-Tripurasundarī in Bindu, Kameshvari (कामेश्वरी), Vajreshvari (वज्रेश्वरी), and Bhagmalini (भगमालिनी) in the three corners of the triangle, they being of the form of Parabrahma-Shakti (bindu), Brahmā (ब्रह्मा), Viṣṇu (विष्णु) and Rudra (रुद्र), and their bija-s being Ka B L La Hraim Ha Sa Ka Ha La Hrim Sa Ka La Hrim (क ह्रूं ल ह्रीं, ह्रूं क ह्रूं ल ह्रीं, अमं), Aim (ऐं).

Klīm (^{११} क्लीं), and **Sauh** (^{११} साः). **Kundalinī Shakti** (कुण्डलिनीशक्ति) situated in **Mulādhāra** (मूलाधार) is the **Adhyātma** (आध्यात्म) of **Parā-vāk** or **Bindu-tattva**, the knowledge of which alone is the subject matter (^{विषयवस्तु}) of the **Tantra-shāstra**.
The following is the tabular form of the above:

(In the Bindu)

(In the Trikona Chakra)

Parāvāk (परावाक)	Pashyati (^{पश्यति} पश्यति)	Madhyamā (^{मध्यमा} मध्यमा)	Vaikhari (^{वैखरी} वैखरी)
Ambikā (^{अम्बिका} अम्बिका)	Vamā (^{वामा} वामा)	Jyēṣṭhā (^{ज्येष्ठ} ज्येष्ठ)	Raudrī (^{रौद्र} रौद्र)
Shāntā (^{शान्ता} शान्ता)	Icchā (^{इच्छा} इच्छा)	Jāna (^{ज्ञान} ज्ञान)	Kriyā (^{क्रिया} क्रिया)

Avyakta or (^{अव्यक्त} अव्यक्त)	Īśvara (^{ईश्वर} ईश्वर)	Hiranyagarbha (^{हिरण्यगर्भ} हिरण्यगर्भ)	Virāt (^{विराट} विराट)
Mūla-prakṛitī (^{मूलप्रकृति} मूलप्रकृति)	Kamarūpa (^{कामरूप} कामरूप)	Pūrnāgiri (^{पूर्णगिरि} पूर्णगिरि)	Jaladhara (^{जलधर} जलधर)
Andyāna (^{अण्डियाना} अण्डियाना)			

Mahā-Tripurasundarī
Parābrahma Shakti

Kāmēshvarī	Vajresvari	Bhagavalīnī
Brahmārūpa	Vishnurūpa	Rudrarūpa

Ka (^क क)	ō (^ॐ ॐ)	ī (^ई ई)	La (^ल ल)	Hrīm (^{ह्रीं} ह्रीं)	Aim (^ॐ ॐ)	Klīm (^{क्लीं} क्लीं)	Sauh (^{साः} साः)
Ha (^ह ह)	Sa (^स स)	Ka (^क क)	Ha (^ह ह)	La (^ल ल)	Hrīm (^{ह्रीं} ह्रीं)		
Sa (^स स)	Ka (^क क)	La (^ल ल)	Hrīm (^{ह्रीं} ह्रीं)				

The **Avyakta** (unmanifest) **Bindu-rūpa** **Parā vāk** is also called **Rava** or **Rava-Shabda** (^{रव शब्द} रव शब्द) ; it is in unvibratory condition and is beyond the reach of mind and buddhi even; only **Parama-jñānin-s** can comprehend the **prakash** or **Para-vāk**.

When this unvibratory **Rava-vāk** — **Suddha-Brahma** goes up to the navel with the bodily **vāyu**(air) in vibratory form (^{स्पर्शनात्मक} स्पर्शनात्मक) without any **varṇa-s** (^{वर्णः} वर्णः letters) yet connected with the mind. This **prakāśanāmatka** **Kārya Bindu** is called **Pashyanti-vāk**.

After attaining the **Pashyanti** form, when the **Ravātma** **Brahman** goes further up to the heart it becomes coupled with the assertive buddhi charged with the letters **A, Ka, Cha, Ta, Tha**, etc. (^{अकार-चकार-तकार-थकार} अकार-चकार-तकार-थकार) and manifests itself in the vibratory **nāda-rūpa** **Madhyamāvāk** . So, those who are endowed with discriminative **budhi** can feel this **Madhyamā-vāk**.

The **Ravātma** sound, attaining **Madhyamā-vāk**, when it goes up to the mouth, after being stimulated by air in the heart and when it goes out (from the throat touching the palate, **thalu-s** (^{तालु} तालु) etc.) and falls on the ears of other persons in audible distinct letter-form, it is called **Bījātma** **Vaikhari-vāk**.

Parā-vāk is the source (जनिनी) of all mantra-s, Kādi-vidyā (कादि विद्या), Hādi-vidyā (हादि विद्या), Shēdashī (शेदशी), Sādi-vidyā (सादि विद्या), Panchadashī (पंचदशी), Bālā (बाला), Bhuvanēshvari (भुवनेश्वरी), etc.

Parā-vāk is the mother or the source of all shabda-s (शब्द सृष्टि) as well as of all material creation (जगत् सृष्टि) — Tattva-s (तत्त्व). Tantra-mārga enumerates 36 Tattva-s. They are as follows: Pancha-

Mahabhūta-s:

Apakah

- (1) Prithivī—Earth, possessed of solidity; (2) ^{Apakah}Water, possessed of fluidity; (3) Tējas — Fire, possessed of heat; (4) Vāyu — Air, of the character of perpetual motion; and (5) Ākāsha — Ether, of the character of space; Pancha-Tannātra-s (6) Gandha — Smell, in the form of subtle earth; (7) Rasa — Taste, in the form of subtle water; (8) Rūpa — Form, in the form of subtle fire; (9) Sparsha — Touch, in the form of subtle Air; and (10) Shabda — Sound, in the form of subtle ether; Pancha-Jñānēndriya-s: (11) Shrōtra — Ear the auditory sense that perceives sound; (12) Tvak — Skin, the tactile sense that perceives touch; (13) Chakshus — Eye, the optic sense that perceives form; (14) Jihvā — Tongue, the gustatory sense that perceives taste, and (15) Ghrāna — Nose, the olfactory sense that perceives smell; Pancha Karmēndriya-s: (16) Vāk — Mouth, speech, the motor organ of articulate expression; (17) Pāni—Hand, the motor organ of grasping and leaving; (18) Pāda —the foot, the motor of locomotion; (19) Payu — Anus, the motor organ of evacuation; and (20) Upastha — Genitals, the motor organ of generation and carnal pleasure; (21) Manas — Mind, when Rajas premodinates Sattva and Tamas; (22) Buddhi — Intellect, when Sattva predominates Rajas and Tamas; (23) Anahkāra —Egoism, when Tamas predominates Sattva and Rajas; (24) Prakriti — Premordial matter, equipoised state of Sattva, Rajas, and Tamas; (25) Purusha or the Jīva (of the microcosm) — which commands only to a limited extent the five powers detailed below; (26) Kālā —Kriya - Shakti; (27) Avidyā (also called Vidyā as opposed to ShuddhaVidyā) — Jñāna-shakti; (28) Raja-Ichhā-shakti; (29) Chit-shakti; (30) Niyati —That which causes Avidyā; (31) Māyā —condition of operating upon Ishvara causing to look upon the phenomenal world as 'idam' (इदम् this); (32) Shuddha-vidyā — condition operating upon Sadāshiva causing it to identify with this phenomenal world as Sōham (सोऽहम् ' I am this); (33) Mahēshvara — That which is operated upon by Māyā; (34) Sadāshiva - that which is operated upon by the ShuddhaVidyā; (35) Shakti — the desire which is but the impression of the world to be created; (36) Shiva — the absolute non-differentiated existence when conditioned by Shakti. Some add fifteen more Tattva-s to these by a process of further elaboration

thus making 51 in all, answering or corresponding to the 51 letters of the Sanskrit alphabet. They are the seven Dhātu-s or humors, (1) Tvak — Skin; (2) Asrij — Blood; (3) Māns — Flesh (4) Mēdas — fat (5) Asthi — Bone; (6) Majjā — Marrow; and (7) Shukla — semen; five vital airs; (8) Prāna; (9) Apāna; (10) Vyāna; (11) Uāna; and (12) Samāna; and the three Guna-s: (13) Sattva — Rhythm; (14) Rajas — Mobility or activity; and (15) Tamas — Inertia. According to the Darshana-s and Vedic lore the Tattva are the first twenty five mentioned above, while the others are capable of being included in the twenty-five. Body also is Nava-chakramaya. So, Bindu is the cause of dīha-srishti as well.

Trikōna Chakra is also called Yōni Chakra (योनि-चक्र), Shakti Chakra (शक्ति-चक्र), Jiva Trikonā (जीव त्रिकोण) or Visarga (विसर्ग).

Bindu is the cause (कारण) and Trikonā is the effect or result (फल). Bindu is Shiva-rūpa and Trikonā is Jiva-rūpa. So, they are the same. Trikonā represents Matri-Mēya-Māma (मातृ-मेय-माम), Jnāta-Jnēya-Jnāna (ज्ञात-ज्ञेय-ज्ञान) Hari-Hara-Hiranyagarbha (हरि-हर-हिरण्यगर्भ), Itchā-Jnāna-Kriyā (इच्छा-ज्ञान-क्रिया) Manas-Buddhi-Ahankāra (मनस-बुद्धि-अहंकार), Sattva-Rajas-Tamas (सत्त्व-रजस-तमस) and all other trinitities.

III. ASHTĀRA CHAKRA

Saptamāvaranam

(7th. Āvarana)

Sarava-rōgahara (All-disease or ailment-destroying) is the name of this Chakra; Vasu-kōna, Ashta-kōna, or eight-triangles is its form; Kṛm Shṛm Sauh are the Bījākshara-s; Kam Ka-kāra Pākṛiti; Ashta-mūrtiātma Kāmōshvara-svarūpa (Kāmōshvara-Shiva of 8 forms) is the Tattva; its colour is that of a padma; Tattva/pujā-krama in this Chakra is Vamāvartana (in the anti-clockwise direction) beginning from the front (east); (i) Am to Ah Hūm, Vashinī Vāgdēvatā, (ii) Kam to Ngam and Kḥim, Kāmōshvari Vāgdēvatā, (iii) Cham to Nyam and Nvlin, Mōdinī Vāgdēvatā, (iv) Tam to Nam and Ylūm, Vāgdēvatā, (v) Tham to Nam and Jmrin, Arunā Vāgdēvatā, (vi) Pam to Nam and Halvyim Jayinī Vāgdēvatā, (vii) Yam to Van and Imryim, Sarvōshvari Vāgdēvatā, and (viii) Sham, Sham, Sam, Ham, Llak, and Kaham and Kḥurim, Kaulinī Vāgdēvatā, are the Devatās-s with their Bījākshara-s in the eight triangles of the Chakra; Rahasya Yōginis; Kṛm, Shṛm and Sauh, Tripura Siddha is the Chakrōshvari; Kḥphrēm, Sarva-khōcharī Mudra Shakti; Bhūm, Bhukti Siddhi Dēvi; Māya is the Sthāyi Bhāva; Māya is the Rasa; and Padma rōga (lotus colour) is the colour of this Chakra,

Their presiding deities (अधिदेवता) of the
are given below and they control the guna-s etc., shown against each:

<u>Presiding Deity</u>	<u>Masters of</u>
i) Vashinī Vāgdēvatā (<u>वाशिनी वाग्देवता</u>)	Cold (<u>शीत</u>)
ii) Kamēshvarī Vāgdēvatā (<u>कामेश्वरी वाग्देवता</u>)	Heat (<u>उष्ण</u>)
iii) Mōdinī Vagdevata (<u>मोदिनी वाग्देवता</u>)	Pleasure (<u>सुख</u>)
iv) Vimalā Vagdevata (<u>विमला वाग्देवता</u>)	Pain (<u>दुःख</u>)
v) Arunā Vagdevata (<u>अरुणा वाग्देवता</u>)	Desire (<u>इच्छा</u>)
vi) Jayinī Vagdevata (<u>जयिनी वाग्देवता</u>)	Sattva (<u>सत्त्व</u>)
vii) Sarvēshvarī Vagdevata (<u>सर्वेश्वरी वाग्देवता</u>)	Rajas (<u>रजस</u>)
viii) Kaulinī Vāgdēvatā (<u>कौलिनी वाग्देवता</u>)	Tamas (<u>तमस</u>)

Sādhaka (साधक) of this Chakra gets control over the Guna-s and becomes Dvandvātīta (द्वन्द्ववर्ती) beyond pairs of opposites. Ksha (क्ष) is Shivasvarupa and it is a Kutakshara (कुटाक्षरा) joint letter; so also, Shiva Tattva is Kūta Tattva. Shiva (शिव), Shuddha Vidya (शुद्धविद्या), Isvara (इश्वर) and Sadāshiva (सादाशिव) — this Tattva Chaturasra (चतुरस्र) is called Shiva-chaturasra. Maya and its offspring (उत्पत्ति) Antahkarana-Traya (अन्तःकरणत्रय) are called Jiva-chaturasra (जीवचतुरस्र). These two Chaturasra-s constitute Ashtāra. This is Tattva-srishti. In Shabda-srishti, also (according to Tantra Siddhānta) Jiva-chaturasra (जीवचतुरस्र) Varga (वर्ग) and Shiva-Chaturasra (शिवचतुरस्र) — Sha-varga (शावर्ग) are produced by this Ashtāra. Adding to it the Yoni Chakra or Trikoṇa, it is called Navayōni Chakra (नवयौनिचक्र). Adding to it Madhya Bindu, it becomes ten. So, this Chakra is considered important. The main presiding deity is Shri Mahā-Tripurasundarāi who is the samashti rūpa of Shiva and Jiva.

Pāsha (पश) (noose), Ankusha (अङ्कुश) (goad), Dhanush (धनुः) (bow) and Bana (बाण) (arrow) are the Ayudhas or weapons in the hands of Sri Kamēshvara and his ishrayi-rupa Shri Kamēshvarī. So they become eight which are situate in the Ashtāra.

Ichhā is bandhana (बन्धन or bondage) — Pāsha (पश) is symbolic of Ichhā. Jñāna is bandha-mōchaka — Ankusha is symbolic of Jñāna. To fix the arrows of Shabda, Sparsha, etc., on the bow of mind is the work of Kriyāsakti only. Hence, bow (पश) and arrow (बाण) are the embodiments or symbolic of Kriyashakti. The above described Trikoṇa of Vāna, Jyēsthā and Paudrī and Ichhā, Jñāna, and Kriyā-rūpa along with the Shakti and Vahni themselves constitute Ashtāra.

The first three Chakra-s constitute Srishti Chakra (सृष्टिचक्र);
Agni-Jyēsthā and Paudrī-Devi.
Bindu — Srishti-Srishti or Ichhā-rūpa — Sarvanandamaya Chakra.
Trikoṇaphakra — Srishti-Sthiti or Jñānarūpa — Sarvasiddhipada-chakra.
Ashtāra Chakra — Srishti-Samhāra or Kriyā-rūpa — Sarvarōgahara Chakra.

'Am' to 'Aha' (अ-इ), Ka-Varga (क-ख), Cha-Varga (च-छ),
 Ta-Varga (ट-ठ), Tha-Varga (त-थ), Pa-Varga (प-फ),
 Yam to Sham (य-यं), and Sham (श-ष), Sam (स-ह), Ham (ह-ह्र),
 Kham (क-ख), Ksham (क्ष-क्ष) are the Bijākshara-s in the eight
 triangles beginning from bottom (east) in the anti-clockwise direction.

CHAPTER IV, ANTAHDASHARA CHAKRA (अन्तर्दशरश्मि-चक्र)

Shashthamāvaranam
 षष्ठमवारणम्
 (6th Āvarana)

~~श्रीगणेशाय नमः~~

Sarva-rakshākara (सर्व-रक्षक) All-protecting) is the name of this
 Chakra; Antar-dashāra (inner ten triangles) is its form; Hrim Klim Blem
 are the Bijākshara-s; Ram Ropha Prakriti; Dasha-kalātmaka Vaishvāṅgarābhinnā
 (not different from the fire of the form of 10 Kalā-s) is the Tattva;
 its colour in that of Japa-kusuma; pūjā-krama is in the anti-clockwise
 direction, beginning from the front (east); (i) Ham, Sarvajñā (All-
 knowing) Dēvī, (ii) Yam, Sarva-shakti (All-powerful) Dēvī, (iii) Ram,
 Sarva-aishvaryapradā (All-prosperity giving) Devi, —(iv) Lam, Srva-Jñānamayī
 (All-intelligence) Devi; (v) Vam, Sarva-vyadhi-vinashini (All-disease
 destroying) Dēvī; (vi) Sham, Sarvadhārasvarūpā (All-supporting) Dēvī;
 (vii) Sham, Sarva-pāpaharā (All-sin destroying) Dēvī, (viii) Sam,
 Sarvānandamayī (All-blissful) Dēvī, (ix) Ham, Sarva-rakshā-svarūpīnī (Embodi-
 ment of All-protection) Dēvī, (x) Ksham, Sarvāpsita-phalapradā (All-desire
 fulfilling) Dēvī are the ~~Hrim, Klim, Blem~~ deities in the ten
 triangles; Nigarbha Yōginīs; Hrim, ~~Klim~~ and ~~Blem~~, Tripuramālīnī is
 the Chakrēshvari; Krōm, Sarva-Mahānkushā is the Mudrā Shakti; Pam Prākāmya
 is the Siddhi Dēvī; Krōdha is the Sthayī Bhāva; Raudra is the Rasa; and
 Japā-kusuma is the colour of this Chakra. The presiding Deities of the
 ten triangles are given below; and they contr 1 the 10 prāna-s, the 10
 Vahni-kalā-s and the five Jñānēndriya-s and the five Karmēndriya-s shown
 against. The Bija-s of each triangle are also given against each.

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Presiding Deities	10 Prana-s	10 Vahni Kala-s	5 Jnanendr iya-s and 5 Karmen- driya-s	Bija-s
i) Sarvajna (सर्वज्ञा देवी)	Prana (प्राण)	Bachaka (बैचक)	Tvak (त्वक्)	Nam
ii) Sarya-saktiprada (सर्व शक्तिप्रदा देवी)	Apana (अपान)	Pachaka (पाचक)	Chakshu (चक्षु)	Yam
iii) Sarvasvarupapada (सर्वस्वरूप प्रदा)	Vyana व्यान	Soshaka (सोषक)	Shrotra (श्रोत्र)	Ram
iv) Sarva-jnanamayi (सर्व ज्ञान भयी)	Udana (उदान)	Dahaka (दाहक)	Jihva (जिह्वा)	Lam
v) Sarva-vyadhivina- shini (सर्व व्याधि विनाशिनी)	Samana (समान)	Playaka (प्लवक)	Ghrana (घ्राण)	Vam
vi) Sarvadhara-svarupa (सर्व धारक)	Naga (नाग)	Ksharaka (क्षारक)	Vak (वाक्)	Sham (श)
vii) Sarva-papahara (सर्व पाप हर्त्रा)	Kurma (कूर्म)	Uddharaka (उद्धारक)	Pani (पाणि)	Sham (श)
viii) Sarvanandamayi (सर्व आनन्द भयी)	Krikara (क्रिकर)	Kshobhaka (क्षोभक)	Pada (पाद)	Sam (स)
ix) Sarva-rakshasva- rupini	Devadatta? (देव दत्त)	Krimbhaka (क्रीमक)	Payu (पायु)	Nam (न)
x) Sarvepsita- Phalaprada (सर्वेप्सित फल प्रदा)	Dhananjaya (धन भोज्य)	Mohaka (मोहक)	Upastha (उपस्थ)	Lam (लं) Kham (खं)

Nam

Yam

Ram

Lam

Vam

Sham

Shham

Sam

Nam

Lam

Kham

are the Bijakashara-s in the ten triangles

beginning from bottom east, in anti-clockwise direction.

V. BAHIRDASHARA CHAKRA (बाह्य दशार चक्र)

Panchamāvaranam
(पंचमवारणम्)
(5th Āvarana)

Sarvārtha-sādhaka (सर्वार्थ साधक)

All-ārtha-s—Dharma, Artha,

Kāma, and Moksha—securing) is the name of this Chakra; Bahir-Dashara (the outer ten triangles) is its form; Aim E-kāra Prakriti; Dashavatāratmakā (the form of Vishnu, of the ten incarnations) is the Tattva; its colour is that of Sindūra; pūjā-kāma in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Nam, Sarva-siddhiprada (All-wish fulfilling) Dēvi, (ii) Tam, Sarva-Sampatpradā (All-prosperity bestowing) Dēvi; (iii) Tham, Sarva-priyanakārī (All-endearing) Dēvi, (iv) Dam, Sarva-mangalakārini (All-auspicious things securing) Dēvi, (v) Dham, Sarvakāmaprada (All-desire fulfilling or bestowing) Dēvi (vi) Nam, Sarva-dukhavinōchinī (All-tribulations removing) Dēvi, (vii) Pam, Sarva-arityupashaminī (All-death-relieving

Dēvī, (viii) Pham, Sarva-vighnanivārini (All-obstacle-removing), Dēvī, (ix) Bam, Sarvāngasundarī (Allround beautiful) Dēvī, and (x) Sarva-saubhāgyadāyini (All-auspiciousness giving) Dēvī, are the deities with their respective Bijākshara-s in the respective triangles; Kalōttīma Yōginis, Haim, Hakiim and Hsauh, Tripurā Shri is the Chakrāeshvari; Soh Sarvōmādinī Mudrā Shakti; Vam, Vasitva Siddhi Dēvī; Jugupsā is the Sthāyī Bhāva; Bibhatsa is the Rasa; and Sindūr-orange is the colour of this Chakra.

Presiding Deities	Vishaya-s of the ten Indriya-s	Five Mahābhūta-s and their five dharma-s	Bijākshara-s
i. Sarva-siddhipradā	Shabda	Akash	Nam
ii. Sarva-sampatpradā	Sparsa	Vayu	Tam
iii. Sarva-priyankarī	Rupa	Tejas	Tham
iv. Sarva-mangalakarini	Rasa	Jala	Dam
v. Sarva-kāmāpradā	Gandha	Prithvi	Dham
vi. Sarva-dukhavimōchanī	Vachana (वचन)	Shabda	Nam
vii. Sarva-mrityupashamanī	Viharana (विहारन)	Sparsa	Pam
viii. Sarva-vighnanivarinī	Adana (आदान)	Rupa	Pham
ix. Sarvangasundarī	Visarjana (विमर्जन)	Rasa	Bam
x. Sarva-saubhāgyadayini	Ananda (आनन्द)	Gandha	Bham
Nam	Tam	Tham	Dam
Nam	Pam	Pham	Bam and Bham

are the Bijākshara-s in the ten triangles, beginning from the bottom -- est in anti-clockwise direction.

There are four marma-s in it. They are considered to be four Trikona-s. These four points constitute a square (चक्र-चतुर्भुज) representing the four Tattva-s, Prakriti, Ahamkara, Buddhi, and Manas, Pa, Pha, Ba, and Bha being their Matrika Mantra-s.

Sarva-saubhāgyapradāyaka (All-virtue bestowing) is the name of this Chakra; it consists of fourteen triangles; Chaturdashāra (fourteen triangles) is its form; Haim, Hakiim and Hsauh are the Bijākshara-s; In, I-kara Prakriti; Chaturdashā-Bhuvanātmaaka Mahā-māyāpūpa (Mahāmāya of the form of Fourteen worlds) is the Tattva; its colour is that of a Dādīmī-kusuma-pūja-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Kam, Sarva-Sankshobhana Shakti (All-tribulations-removing power); (ii) Kham, Sarva-vidravinī Shakti (All-sin-destroying power); (iii) Gam, Sarvākarsini Shakti (All enchanting or attracting power), (iv) Gham, Sarva-Samohini Shakti (All astounding or charming power), (v) Cham, Sarva-stambhini Shakti (All-astounding or spellbouding power), (vi) Cham, Sarva-jrumbhini Shakti (

Dēvi, (viii) Pham, Sarva-vighnanivārini (All-obstacle-removing), Dēvi, (ix) Nam, Sarvāngasundarī (Allround beautiful) Dēvi, and (x) Sarva-saubhāgyadāyini (All-auspiciousness giving) Dēvi, are the deities with their respective Bijakshara-s in the respective triangles; Kulōttīrna Yōginī, Haim, Hsklm and Hsauh, Tripura Shrī is the Chakrāshvari; Sh Sarvōmādinī Mudrā Shakti; Vam, Vasitva Siddhi Dēvi; Jugupsā is the Sthāyi Bhāva; Bibhatsa is the Rasa; and Sindūr-orange is the colour of this Chakra.

Presiding Deities	Vishaya-s of the ten Indriya-s	Five Mahābhūta-s and their five dhama-s	Bijakshara-s
i. Sarva-siddhipradā	Shabda	Akash	Nam
ii. Sarva-sampatpradā	Sparsa	Vayu	Tam
iii. Sarva-priyankarī	Rupa	Tejas	Tham
iv. Sarva-mangal skārini	Rasa	Jala	Dam
v. Sarva-kāmapradā	Gandha	Prithvi	Dham
vi. Sarva-dukhavimōchanī	Vachana (वचन)	Shabda	Nam
vii. Sarva-mrityupashamanī	Viharana (विहारन)	Sparsa	Pam
viii. Sarva-vighnanivarini	Adana (आदान)	Rupa	Pham
ix. Sarvangasundarī	Visarjana (विसेजन)	Rasa	Bam
x. Sarva-saubhāgyadayini	Ananda (आनन्द)	Gandha	Bham

Nam Tam Tham Dam Dham
Nam Pam Pham Bam and Bham

are the Bijakshara-s in the ten triangles, beginning from the bottom — est in anti-clockwise direction.

There are four maxma-s in it. They are considered to be four Trikona-s. These four points constitute a square (चतुर्भुज) representing the four Tattva-s, Prakriti, Ahankara, Buddhi, and Manas, Pa, Pha, Ba, and Bha being their Matrika Mantra-s.

Sarva-saubhāgyapradāyaka (All-virtue bestowing) is the name of this Chakra; it consists of fourteen triangles; Chaturdashāra (fourteen triangles) is its form; Haim, Hsklm and Hsauh are the Bijakshara-s; Im, Ī-kara Prakriti; Chaturdashā-Bhuvanātmaka Mahā-māyāpūpa (Mahāmaya of the form of Fourteen worlds) is the Tattva; its colour is that of a Dādīmī - kusum; Rūpa-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Kam, Sarva-Sankshobhana Shakti (All-tribulations-removing power); (ii) Kham, Sarva-vidrāvini Shakti (All-sin-destroying power); (iii) Gam, Sarvakarshini Shakti (All-attracting power), (iv) Ghm, Sarva-Samohini Shakti (All enchanting or charming power), (v) Gham, Sarva-stambhini Shakti (All-astounding or spellbounding power), (vi) Gm, Sarva-jambhini Shakti (

(viii) Jam, Sarva-vashankarī Shakti (All-controlling power), (ix) Jham, Sarva-Ranjini Shakti (All pleasing power), (x) Nyam, Sarvōmādinī Shakti (All-raddening power), (xi) Tam, Sarvartha-Sādhini Shakti (All-artha Dhamāarthakāmāmōksha securing power), (xii) Tham, Sarva-sampattipūrānī Shakti (All-prosperity filling or securing power) (xiii) Dam, Sarva-Mantramayī Shakti (All-mantra embodiment power), (xiv) Dham, Sarva-dvandvakshayankarī Shakti (All-duelties destroying power) are the deities with their Bijakshara-s in the respective triangles; Sampradaya Yoginis - Haim, Hakhim and Hganh, Tripuravāsini is the Chakrēshvarī; Blūm, Sarva-vashankarī is the Mudrā Shakti; Īm, is the Siddhi Dēvī; Bhaya is the Sthāyī Bhāva; Bhayānaka is the Rasa; and Dāchini Kūmma is the colour of this Chakra,

The Presiding Deities of the 14 triangles are given below. They control the 14 Nadi-s (नाडी ^{nerve}) and five in the Pindānda (—) as fourteen rays, in the 10 Indriya-s, Manas, Buddhi, Chitta, and Ahankāra as shown against each. The Bijakshara-s pertaining to the triangles are also given against each.

Presiding Deities	Nādis	Indriyas etc.	Bijaksharas
i. Sarva-sankshobhini Shakti सर्व संक्षोभणी शक्ति	Alambusā (अलम्बुसा)	Vak	Kam
ii. Sarva-vidrāvini (सर्व विद्रावणी)	Kuhū (कुहू)	Pāni	Rham
iii. Sarvākārahini सर्व कर्षणी	Vishvōdārī (विश्वोदारी)	Pāda	Gan
iv. Sarvāhladini सर्व अह्लादिनी	Varūna (वारुणा)	Pāyu	Gham
v. Sarva-sammohini सर्व सम्मोहिनी	Hastijihvā हस्तिजिह्वा	Upastha	Ngam
vi. Sarva-stambhini सर्व स्तम्भीनी	Yashōvatī (यशोवती)	Shrōtva	Gham
vii. Sarva-jrumbhini सर्व ज्रुम्भीनी	Payasvini (पयस्विनी)	Trak	Chham
viii. Sarva-vashankarī सर्व वंशकरी	Gandhārī (गान्धारी)	Chakshu	Jam
ix. Sarva-rangani सर्व रंजनी	Pūsha (पूषा)	Jihvā	Jham
x. Sarvōmādinī सर्वोमादिनी	Shankhini (शंखनी)	Nāsikā	Nyam
xi. Sarvārthasādhini सर्वार्थसाधनी	Sarasvatī (सरस्वती)	Manas	Tam
xii. Sarva-sampattipūrānī सर्व सम्पत्तिपूरणी	Idā (इडा)	Buddhi	Tham
xiii. Sarva-mantramayī सर्व मन्त्रमयी	Pingalā पिङ्गला	Chitta	Dam
xiv. Sarva-dvandvakshayankarī सर्व द्वन्द्वक्षयकरी	Sushumna सुशुम्ना	Ahankāra	Dham

(viii) Jam, Sarva-vashankarī Shakti (All-controlling power), (ix) Jham, Sarva-Ranjini Shakti (All pleasing power), (x) Nyam, Sarvōmādinī Shakti (All-raddening power), (xi) Tam, Sarvartha-Sādhini Shakti (All-ārtha Dhamāarthakāmamōksha securing power), (xii) Tham, Sarva-sampattipūrānī Shakti (All-prosperity filling or securing power) (xiii) Dam, Sarva-Mantramayī Shakti (All-mantra embodiment power), (xiv) Dham, Sarva-dvandvakshayankarī Shakti (All-duelties destroying power) are the deities with their Bijakshara-s in the respective triangles; Sampradaya Yoginis - Haim, Hakhim and Hgauh, Tripuravāsini is the Chakrēshvari; Blūm, Sarva-vashankarī is the Madrā Shakti; Im, is the Siddhi Dēvi; Bhaya is the Sthāyī Bhāva; Bhayānaka is the Basa; and Dachimī Kusuma is the colour of this Chakra,

The Presiding Deities of the 14 triangles are given below. They control the 14 Nadi-s (नाडी ^{beside} subtle nerve) and live in the Pindānda (as fourteen rays, in the 10 Indriya-s, Manas, Buddhi, Chitta, and Ahankāra as shown against each. The Bijakshara-s pertaining to the triangles are also given against each.

Presiding Deities	Nādis	Indriyas etc.	Bijaksharas
i. Sarva-sankshobhini Shakti सर्व संक्षोभणी शक्ति	Alambusā (अलम्बुसा) Vak		Kam
ii. Sarva-vidrāvini (सर्व विद्राविणी)	Kuhū (कुहू) Pānī		Sham
iii. Sarvākārshini सर्वोत्कर्षिणी	Vishyōdārī (विश्वोदारी)	Pāda	Gau
iv. Sarvāhladini सर्वोत्साहिनी	Varūna (वारुणा)	Pāya	Gham
v. Sarva-sammohini सर्व सम्मोहिनी	Hastijihvā (हस्तिजिह्वा)	Upastha	Ngam
vi. Sarva-stambhini सर्व स्तम्भीनी	Yashōvatī (यशोवती)	Shrōtva	Cham
vii. Sarva-jrumbhini सर्व ज्रुम्भिणी	Payasvini (पयसिनी)	Tvak	Chham
viii. Sarva-vashankarī सर्व वंशकर्त्री	Gandhārī (गान्धारी)	Chakohu	Jam
ix. Sarva-ranghni सर्व रंजनी	Pusha (पुषा)	Jihvā	Jham
x. Sarvōmādinī सर्वोत्सादिनी	Shankhīnī (शंखिनी)	Nārika	Nyam
xi. Sarvārthasādhini सर्वार्थसाधिनी	Sarasvatī (सरस्वती)	Manas	Tam
xii. Sarva-sampattipūrānī सर्व सम्पत्तिपूरणी	Idā (इडा)	Buddhi	Tham
xiii. Sarva-mantramayī सर्व मन्त्रमायी	Pingalā (पिङ्गला)	Chitta	Dam
xiv. Sarva-dvandvakshayankarī सर्व द्वन्द्वशयनकर्त्री	Sushumna (सुषुम्ना)	Ahankāra	Dham

Kam — Kham — Gam — Gham — Ngam (३.)

Cham Chham Jam Jham Nyam (४.)

Tam Tham Dam and Dham are the

Ājākshara-s in the fourteen triangles beginning from bottom-east, in anti-clockwise direction.

From Bindu upto this Chakra, including this, is Shri Chakra proper and it appears to be surrounded by a circle from outside, which in fact is illusory and it is only the effect of the combination of the bases of the eight petals of Ashta-dala-padma. There is no real or independent existence of the circle.

The fourth, fifth, and sixth Chakras constitute Sthiti स्थिति
Chakra

Antardashāra Chakra	—	Sthiti-Srishti	-	Sarva-rakshākara Chakra
Bahirdashāra Chakra	—	Sthiti-Sthiti	-	Sarvārtha-sādhaka Chakra
Chaturdashāra Chakra	—	Sthiti-Sampāra	-	Sarva-soubhāgyadāyaka Chakra

These three chakra-s constitute Linga-sharīra लिङ्ग-शरीर)

CHAPTER VII

VII. ASHTADALA-PADMA CHAKRA (अष्ट-दल-पद्म-चक्र)

Thritiyavarana
तृतीय-वर्णनम्
(3rd. Avarana)

सर्व-संशोभन

Sarva-samkshobhana (All-tribulation destroying) is the name of this Chakra; it consists of eight dala-s or petals; Ashta-dala Padma is its form; Hrim, Klim and Saub are the Bijakshara-s; Ham, La-kara Prakriti; Ashta-murtyatmaka Shivabhinna (not different from Shiva of eight forms) is the Tattva; the colour is that of a Japā-kusuma; pūjā-krama is in the clockwise direction beginning from the back (west); (i) Kam to Ngam, Ananga-kusumā Devī, (ii) Cham to Nyam, Ananga-mekhālā Devī, (iii) Tam to Ham Ananga-madanā Devī, (iv) Tham to Nam, Ananga-madanāthurā Devī, (v) Pam to Mam, Ananga-rākṣā Devī, (vi) Yam to Vam, Ananga-veginī Devī, (vii) Sham to Nam, Anangāmkushā Devī, (viii) Llam to Koham, Ananga-Mālinī Devī are the deities with their Bijakshara-s in the respective petals; Guptatara Yōginī; Hrim, Klim and Saub, Tripurasundarī is the Chakrēshvarī; Klim, Sarvākārshinī is the Mudrā Shakti; Mam Mahimā Siddhi Devī; Shōka is the Sthāyī Bhāva; Karunā is the Rasa; and Japākurma or deep red is the colour of this Chakra. The presiding deities of the eight petals are given below. The objects and Bijakshara-s pertaining to the eight petals are given against each.

Presiding Deities	Objects	Bijaksharaṣ
i. Ananga-kusumā Devī (अनङ्ग-कुसुमा देवी)	Vachana	Kam, Kham, Gam, Gham, Ngam
ii. Ananga-mekhālā Devī (अनङ्ग-मेखला)	Adana	Cham, Chham, Jam, Jham, Nyam
iii. Ananga-madanā Devī (अनङ्ग-मदना)	Gamana	Tam, Tham, Dam, Dham, Nnam
iv. Ananga-madanāthurā Devī (अनङ्ग-मदनाथुरा)	Visarga	Tham, Ttham, Dam, Dham, Nam
v. Ananga-rākṣā Devī (अनङ्ग-रक्षा)	Ananda	Pam, Pham, Mam, Bham, Nam
vi. Ananga-veginī Devī (अनङ्ग-वेगिनी)	Hāna	Yam, Rm, Lam, Vam
vii. Ananga-āmkushā Devī (अनङ्ग-आङ्कुशा देवी)	Upādāna	Sham, Shham, Sam, Nam
viii. Ananga-mālinī Devī (अनङ्ग-मालिनी देवी)	Upēksha	Llam, Koham

This Chakra appears to be surrounded by or from outside, which is fast is illusory and it is only the effect of the combination of the bases of the sixteen petals of the Shōdashā-dala-padma, and it is called Karmika-mudra. There is no real or independent existence of the circle, like the one around the Chaturdashāra Chakra.

Kam, Kham, Gam, Gham, Ngam,
Cham, Chham, Jam, Jham, Nyam,
Tam, Tham, Dam, Dham, Nnam,
Tham, Thham, Dam, Dham, Nam,
Pam, Pham, Bam, Bham, Mam,
Yam, Rom, Lam, Vam,
Sham, Shham, Sam, Ham,
Liam, Kaham,

are the Bijakshara-s - in the eight petals, beginning from the top - west, in clockwise direction in the four cardinal points and the four corners, beginning from north-west.

CHAPTER VIII

SHODASHA-DALA-PADMA CHAKRA (षोडश-दल-पद्म चक्र)

Dvitiyāvaranam
द्वितीयारणम्
(2nd Avarana)

सर्वाशा-पी (पूरक)

Sarvāshā-paripūraka (All-wish fulfilling) is the name of this Chakra; it consists of 16 petals; Shōdashā-dala Padma is its form; Ain, Klim and Sauh are the Bījākshara-s; Sam Sa-kāre Prakriti; Shōdashā-Kalātma Chandra-svarūpa (of the form of Moon with 16 digits) is the Tattva; its colour is white; puja-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Am, Kamakarshini Nityā-Kalā Dēvī, (ii) Am, Buddhyākarshini Nityā-Kalā Dēvī (iii) Im, Ahankārakarshini Nityā-kalā Dēvī, (iv) Im, Shabdākarshini Nityā-Kalā Dēvī, (v) Un, Sparshākarshini Nityā-Kalā Dēvī (vi) Un, Rūpākarshini Nityā-Kalā Dēvī, (vii) Rim, Rasakarshini Nityā-Kalā Dēvī, (viii) Rim, Gandhakarshini Nityā-Kalā Dēvī, (ix) Lrim, Chittākarshini Nityā-Kalā Dēvī (x) Lrim, Dhairyākarshini Nityā-Kalā Dēvī, (xi) Em, Surityākarshini Nityā-Kalā Dēvī (xii) Aim, Namākarshini Nityā-Kalā Dēvī, (xiii) Om, Bījākarshini Nityā-Kalā Dēvī, (xiv) Ann, Ātmākarshini Nityā-Kalā Dēvī, (xv) Am, Amritākarshini Nityā-Kalā Dēvī, (xvi) Ah, Smarīrākarshini Nityā-Kalā Dēvī are the deities with their Bījākshara-s in the respective petals; Gupta Yōginī; Ain, Klim and Sauh, Tripurāśhī is the Chakrēshvari; Drim, Sarva-vidrāvinī Mudrā Shakti; Lem, Laghimā Siddhi Dēvī; Utsāha is the Sthāyī Bhāva; Vira is the Raga; and Śveta (white) is the colour of this Chakra.

The presiding deities of 16 petals and their alternatives according to some Tāntrik texts, as identified by them, are given below. The objects and Bījākshara-s pertaining to 16 petals are given against each.

Presiding deities	Alternative Nityā-s	Objects	Bījākshara-s
1. Kamākarshini Nityā Kalā Dēvī (कामाकर्षिणी नित्या-कला देवी)	Kamēshvari Nityā	Manas	Am
ii. Buddhyākarshini Nityā Kalā Dēvī (बुद्ध्याकर्षिणी)	Bhagamālini Nityā	Buddhi	Am
iii. Ahankārakarshini Nityā Kalā Dēvī (अहंकाराकर्षिणी)	Nityaklinā Nityā (नित्यक्लिन्)	Ahankāra	Im
iv. Shabdākarshini Nityā Kalā Dēvī (शब्दाकर्षिणी)	Dhērunda Nityā (धैरुण्डा)	Shabda	Im
v. Sparshākarshini Nityā Kalā Dēvī (स्पर्शाकर्षिणी)	Vahnivāpini Nityā (वह्निवापिनी)	Sparsha	Un

Presiding Deities

Alternative Nitya-s

Objects

Bijaksharas.

vi. Rūpakarshini Nitya Kala Devi (रूपकर्षिणी नित्या कलादेवी)	Mahāvajrēsvari Nitya (महा वज्रेश्वरी)	Rūpa	Ū
vii. Rasakarshini Nitya Kala Devi (रसकर्षिणी)	Shivadūti Nitya (शिवदूती)	Rasa	Rim
viii. Gandhakarshini Nitya Kala Devi (गन्धकर्षिणी)	Tvaritā Nitya (तलरिता)	Gandha	3 Rim
ix. Chhittakarshini Nitya Kala Devi (चित्ताकर्षिणी)	Kulāsundarī Tvaritā Nitya (कुल सुन्दरी)	Chitrā Gandha	1 Rim
x. Dhairyakarshini Nitya Kala Devi (धैर्यकर्षिणी)	Nitya-Nitya (नित्या-नित्या)	Dhairya	Lrim
xi. Surityakarshini Nitya Kala Devi (सूर्यकर्षिणी)	Nīlpatākā Nitya (नील पताका)	Suriti	Em
xii. Nāmakarshini Nitya Kala Devi (नामाकर्षिणी)	Vijayā Nitya (विजया)	Nāma	Aim
xiii. Bijakarshini Nitya Kala Devi (बीजाकर्षिणी)	Sarva-mangalā Nitya (सर्व मंगला)	Vārdhakya (वार्द्धक्या)	Om
xiv. Atmakarshini Nitya Kala Devi (आत्माकर्षिणी)	Jvālāmālīnī Nitya (ज्वाला मालिनी)	Sukshma Sārīrā (सूक्ष्म शरीर)	Aum
xv. Amritakarshini Nitya Kala Devi (अमृताकर्षिणी)	Chitrā Nitya (चित्रा)	Jivana (जीवन)	Am
xvi. Sharīrakarshini Nitya Kala Devi (शरीराकर्षिणी)	Maha Nitya (महानित्या)	Sthūla Sārīrā (स्थूल शरीर)	Ah

The sixteen vowels Am,

Aan,

In,

Ein,

Ū,

Uan

Riu

Ima

, Aim, Iim, Ūim, Ein, Am, Aum

Am Am Ar are the Bijakshara-s in the sixteen petals, in the anti-clockwise direction, beginning from bottom-east.

This Chakra is surrounded by three concentric circles called VRIITA-TRAYA or the set of Three Circles. These represent the three Pāda-s of Nirgunna Brahma (see Chapter 8, Tarangana).

7

CHAPTER IXBHŪ-PŪMA CHAKRA (भूपुर चक्र)

Prathamāvaranam
(प्रथमं वरणम्)
(1st. Āvarana)

Trailōkya-mōhana (मोहना) (Enchanter of the three worlds) is the name of this Chakra; it is also called Dharanī-sadna-Traya or Prākāra-Traya; its form is Bhū-pura, Tri-Bekhayuta, Bhū-Chaturasra (Earth-city or Earth-square of three lines or three compounds); Am, Ām and Sauh are the Bijakshara-s of this Chakra; Lan, La-kāra Prakriti; Prithivyātma (of the form of earth) Tattva; its colour is yellow; Pājā-krama is Pradakshinā-pūrvaka or in the clockwise direction beginning from the front (East); presiding *deities* of each *lekha* or line along with the Bijakshara-s pertaining to each are given below; Prakata ~~Angkashand~~ Yōginis; Am, Ām and Sauh, Tripurā is the name of the Chakreshvari; Drām Sarva-samkshōbhini is the Mudrā Shakti; Am, Anlā is the Siddhi Dēvi; Kati is the Sthāyī Bhāva; Shrin-gāra is the Ihsa; and the colour of this Chakra is yellow, since the colour of earth is yellow.

This Chakra consists of three consecutive Binbā-s or discs in the form of squares with portals or gateways (dvāra-s) on all the four sides and forms the base of the Sri Chakra; and these *three squares called up to* *the North-Indian Sri Chakra* is called Trailōkya-mōhana Chakra. In the South-Indian Sri Chakra-s, the gateways are kept open; *which is wrong* but in most of the North-Indian Sri Chakra-s, the Gateways are shown as closed. Some explain this by saying that the so-called projecting closed parts are only steps or sōpānas; (सोपान) but it is not correct, since they are *described* as gate or doorways but not as steps, though they appear as steps in Chakras are concerned not in the case of Bhū-prastāra or two dimensional Chakra-s (See chapter IX)

Each of these *rekha*-s, constituting the three squares of this Bhū-pura Chakra, is the seat of three different sets of Dēvi-s and contain separate Bijakshara-s; and each line or *rekha* is attributed a separate colour -- yellow (पीत), red *अरुण* and white (शुक्ल) respectively, starting from inside to outside.

The First (innermost) *Bekha* is attributed the colour yellow and is presided over by the ten Mudrā Shakti-s (सुदशक्ति) which control the Dikpālaka-s or the deities of the ten directions and are also connected with ten Adhāra-s shown against each. The Bijakshara-s pertaining to the ten Mudrā Shakti-s are given against each.

Mudrā Shakti-s are also worshipped in the Agra Kōna or front of every Chakra as well, according to its Nāma Rūpa as shown against each in the table below.

Parāshakti being Trikalātmiṇī *त्रिकालात्मिका*, she becomes Trikhanda

Mudra and is present in the whole Yantra, since the Yantra is Trikonamaya (त्रिकोणमय)
 मोदती मुद्रा; कुद इदानीन मुद्रा।
 मोदनात्मवदेवानां द्रावणात्पापसंहर्तुः।
 तस्यान्मुद्राति संख्याना सर्व कामार्थ साधिनी ॥

Mudra is so called since it pleases मोदती every Devatā and since it destroys (द्रावणात्) every sin and since it fulfils every desire (कामव अर्थ).

Presiding Deities	Dikpāla-s (दिक्पालाः)	Ādhara-s (आधाराः)	Bijākshara-s	Chakra in which it is worshipped
i. Sarva-samkshōbhini Mudrā Shakti (सर्व संक्षोभिणी मुद्राशक्ति)	Pūrvā (पूर्वा)	Akula (अकुला)	Drum (द्रुम)	Trailōkyamōhana Chakra
ii. Sarva-vidrāvini Mudrā Shakti (सर्व विद्राविणी)	Dakshinā (दक्षिण)	Malādhāra (मालाधारा)	Drum (द्रुम)	Sarvāśhāpari- pūraka Chakra
iii. Sarvākarshini Mudrā Shakti (सर्वाकर्षिणी)	Paschimā (पश्चिमा)	Śvādhiśh- thāna	Klīm (क्लीम)	Sarva-samkshōbhā- Chakra
iv. Sarva-vashanakarī Mudrā Shakti (सर्व वश करी)	Uttarā (उत्तरा)	Manipūra (मणिपूरा)	Blum (ब्लुम)	Sarva-soubhāgya- dayaka Chakra
v. Sarvōnmadinī Mudrā Shakti (सर्वोन्मादिनी)	Āgnēyī (आग्नेयी)	Anāhata (अनाहता)	Sah (साह)	Sarvārtha- sādhaka Chakra
vi. Sarva-mahamkushā Mudrā Shakti (सर्व महाकुशा)	Nirityā (निरित्या)	Viśhuddha (विशुद्धा)	Krōm (क्रोम)	Sarva-rakshākara Chakra
vii. Sarva-khēchari Mudrā Shakti (सर्व खेचरी)	Vayavi (वायवी)	Lambikā (लम्बिका)	Haskhphrem (हस्कफ्रेम)	Sarva-rōgahara Chakra
viii. Sarva-bīja Mudrā Shakti (सर्व बीजा)	Īshānī (ईशानी)	Ājanā (आजना)	Hauh (हौह)	Sarva-siddhi pradā chakra
ix. Sarva-yōni Mudrā Shakti (सर्व योनि)	Urdhva (ऊर्ध्वा)	Bindu (बिन्दु)	Aim (ऐम)	Sarvānanda- Māya Chakra
x. Sarva-trikhandā Mudrā Shakti (सर्व त्रिसंज्ञा)	Adhah (अधः)	Sahasrārāma (सहस्रारामा)	Hsrām (हस्राम) Hoklām (होक्लाम) Hoxgūh (होखगुह)	Maha-vajra Chakra (महावज्र चक्र)

Mudra and is present in the whole Yantra, since the Yantra is Trikonamaya (त्रिकोणमय)
 मोदती मुद्रा; मुद्रा ददानीं मुद्रा।
 मोदनात्सर्वदेवानां द्रावणात्पापसंहर्ता।
 तस्मान्मुद्राति संख्याना सर्व कामार्थ साधिनी ॥

Mudra is so called since it pleases मोदती every Devatā and since it destroys (द्रावणात्) every sin and since it fulfils every desire (कामार्थ अर्थ).

Presiding Deities	Dikpāla-s (दिक्पालाः)	Ādhara-s (आधाराः)	Bijākshara-s	Chakra in which it is worshipped
i. Sarva-samkshobhini Mudrā Shakti (सर्व संक्षोभिणी मुद्राशक्तिः)	Pūrva (पूर्व)	Akula (अकुला)	Drām (द्रां)	Trailokyamōhana Chakra
ii. Sarva-vidrāvini Mudrā Shakti (सर्व विद्राविणी)	Dakshinā (दक्षिण)	Malādhāra (मालाधारा)	Drām (द्रां)	Sarvāśhāpari- pūraka Chakra
iii. Sarvākarshini Mudrā Shakti (सर्वाकर्षिणी)	Pāschimā (पश्चिमा)	Śvādhiśh- thāna	Klin (क्लिं)	Sarva-samkshobhā- Chakra
iv. Sarva-vashanakarī Mudrā Shakti (सर्व वश करी)	Uttarā (उत्तरा)	Manipūra	Blūm (ब्लूम)	Sarva-sambhāgya- dayaka Chakra
v. Sarvōnmadinī Mudrā Shakti (सर्वोन्मादिनी)	Āgnēyī (आग्नेयी)	Anāhata	Sah (साह)	Sarvārtha- sādhaka Chakra
vi. Sarva-mahamkushā Mudrā Shakti (सर्व महाकुशा)	Nirityā (निरित्या)	Vishuddha	Krōm (क्रोम)	Sarva-rakshakara Chakra
vii. Sarva-khēcharī Mudrā Shakti (सर्व खेचरी)	Vāyavi (वायवी)	Lambikā	Haskhphrem (हस्कफ्रेम)	Sarva-rōgahara Chakra
viii. Sarva-bīja Mudrā Shakti (सर्व बीजा)	Īshānī (ईशानी)	Ājanā	Hauh (हौह)	Sarva-siddhi pradā chakra
ix. Sarva-yōni Mudrā Shakti (सर्व योनि)	Urdhva (उर्ध्वा)	Bindu	Aim (ऐम)	Sarvānanda- maya Chakra
x. Sarva-trikhandā Mudrā Shakti (सर्व त्रिकण्डा)	Adhah (अधः)	Sahasrāram	Hsraim (हस्रैम) Hoklrim (होक्लरिम) Haxrah (हस्रह)	Maha-vajra Chakra (महानज-वज्र)

Sah, Drām, Drīm, Klīm, Blūm, Krōm, Hakhphrām

Hsrauh are the Bijakshara-s in the ten places, beginning from the bottom gateway on its right side—east, in clock-wise direction, in the four gateways of the cardinal points; then the four corners, beginning from the south-east; and then between the eastern gateway and the north-east corner and between the western gateway and south-west corner.

The second(middle) Rēkhā is attributed the colour red (अरुण) and is presided over by the eight Mātrī-s or Matrika-s (अष्ट-मातृ व मातृकाः) the worship of which secures control over the Ari-shadvarga (औरध्वज) पाप-पुण्य shown against. The Bijakshara-s pertaining to the Mātrika-s are given against each.

<u>Presiding Deities</u>	<u>Ari-shadvarga</u>	<u>Bijakshara-s</u>
i. Brahmi Matri (ब्रह्मी-मातृ)	Kama (काम)	Am (आं)
ii. Mahesvari Matri (महेश्वरी-मातृ)	Krodha (क्रोध)	Im ई
iii. Kaumari Matri (कौमारी-मातृ)	Lobha (लोभ)	Un ऊं
iv. Vaishnavi Matri (वैष्णवी-मातृ)	Moha (मोह)	Rim (रूं)
v. Varahi Matri (वाराही-मातृ)	Mada (मद)	Lrim (लूं)
vi. Mahendri Matri (महेंद्री-मातृ)	Matsarya (मात्सर्य)	Aim ऐं
vii. Chamunda Matri (चामुण्डा-मातृ)	Papa (पाप)	Am (औं)
viii. Mahalakshmi Matri (महालक्ष्मी-मातृ)	Punya (पुण्य)	Ah अं
Am	Im	Un
	Rim	Lrim
		Aim

Am and Ah are the Bijakshara-s in the eight directions in clock-wise direction, in the gateways of the four cardinal points, and then in the four corners, beginning from the south-east.

The Third (outermost or the last) Rēkhā is attributed the colour white (शुद्ध) and is presided over by the ten Siddhi Devi-s which control the nine Sthāyi Bhāva-s and the nine Rāsa-s (नृत्य) and Niyati (नियति) shown against. The Bijakshara-s pertaining to the ten Siddhi Devis are given against each.

The Nava-rasa-s, Shringāra etc. (see Part II, Chart) are called Prakriti-s for the creation of the mental world. Without them there can not be the creation of the external world of living creatures (भूत सृष्टि) Bhūtāsrishti). Lalitā is Universal Mother. Her abode is Shri Chakra (the Universe). Universe is the outcome of Vikriti-s, and Prakriti-s are primary cause of Vikriti-s. Hence, there is a close relationship between the Navarasa-s and the Universe i.e. Shri Chakra. Their relationship is that of cause and effect.

Like the Mudrā Shakti-s, the Siddhi Dēvi-s also are worshipped in the Agrakōṇa (bottom) of every Chakra as well, as shown against in the table given below. As in the case of Trikhanda Mudrā, Parāshakti becomes Sarva-kāma Siddhī and pervades the whole Yantṛa.

Presiding Deities	Sthāi Bhāva-s	Rasa-s	Bijak shara-s	Chakra in which it is worshipped
i. Anīmā Siddhi (अणिमा सिद्धि)	Rati Bhāva (रति भाव)	Sringāra (शृंगार रस)	Am (अं)	Trailokya mohana Chakra
ii. Laghīmā Siddhi (लोघिमा)	Utsāha Bhāva (उत्साह ")	Vīra (वीर)	Lam (लं)	Sarvashaparī- puraka Chakra
iii. Mahīmā Siddhi (अहिमा) "	Shoka Bhāva (शोक भाव)	Karunā Rasa (करुण)	Man (मं)	Sarva-samksho- bhana Chakra
iv. Ishitva Siddhi (इशित्व) "	Bhaya Bhāva (भय ")	Bhayanaka Rasa	Im (इं)	Sarva-saubhagya dayaka Chakra
v. Vashitva Siddhi (वशित्व ")	Jugupsā Bhāva (जुगुप्सा)	Bibhatsa Rasa (बीभत्स)	Vam (वं)	Sarvarakshakara Chakra
vi. Prākāmya Siddhi (प्राक्काम्य) "	Utsāha Bhāva (उत्साह ")	Prānchya Rasa (प्रीत्य रस)	Pam (पं)	Sarva-rōgahara Chakra
vii. Bhukti Siddhi (भुक्ति ")	Hāsa Bhāva (हास ")	Hasya Rasa (हास ")	Bhum (भुं)	
viii. Ichha Siddhi (इच्छा ")	Viśmaya Bhāva (विस्मय)	Adbhuta Rasa (अद्भुत ")	Im (इं)	Sarva-siddhiprada Chakra
ix. Prāpti Siddhi	Sharma (शर्म ")	Shānta	Pam (पं)	Sarvanandamaya Chakra
x. Sarva-kāma Siddhi (Mukti Siddhi) (सर्व काम सिद्धि न मुक्ति सिद्धि)	Nava-bhāva- yuta (नव भाव युक्त)	Nava-rasa (नव रस) गति	Sam (सं)	Mahāvajra Chakra
	Lam	Man	Im	
	Pam	Bhum	Im	
	Sam		Pam	

are the Bijakshara-s in the 10 places, beginning from the bottom gateway, on its right side — east, in clockwise direction, in the four gateways of the cardinal points; then the four corners beginning from the south-east; and then between the eastern gate and the north-east corner and between the western gateway and south-west corner.

The seventh, eighth, and ninth chakras constitute

Sambhāra Chakra

Ashta-dala Chakra -- Sambhāra-Srishti - Sarva-samkshōbhana Chakra

Shodash-dala chakra -- Sambhāra-sthithi - Sarvāśhāparipūraka Chakra

Bhupura Chakra -- Sambhāra-Sambhāra - Trilōkya-mōhana Chakra

These three chakras constitute Sthūla-sharīra. (स्थूल-शरीर)

TRITĪYAT ARANĀ
(APPENDECIES)

APPENDIX - I

SYMBOLISM IN TIBETAN BUDDHISM

Yidam (यिदम्) and Yab-Yum-Pose (यब-युम-पोज)

By
Swami Pranavananda

Every Buddhist Sect in Tibet, every gampa(monastery) and every lama(Tibetan high monk) has a Yidam(Ishta-devata) tutelary deity, or god-protector of its or his own. The Yidam of lama and that of the sect or monastery to which he belongs need not necessarily be the same. It is only a monk that can propitiate or worship the Yidam directly, the householder(grihastha) cannot do so but through a monk. Dolma(Sveta Tara) is the only Yidam of the higher order, who can be worshipped by the layman.

The Yidam is almost invariably represented in Yab-Yum Mudra (father-mother pose). The fundamental principle of the Yōga system namely the union of the individual soul with the Universal spirit or the union of the spirit with matter is symbolically represented by the Tibetan mystics as Yab-Yum. Yab represents the primeval male, Purusha, Pure consciousness which is static, Divinity, Shiva, Vajra-dhatu, or the subject; Yum represents primordial female (or producing) principle, Prakriti(matter), Universe of Multiplicity which is kinatic, shakti, kali, garbha-dhatu, or spiritual communion with the most high. Copulation in the form of Yab-Yum pose, signifies the union of Prakriti and Purusha or the ikya(merging) of Atma(individual) and Paramatma(the supreme); in one word copulation is the symbol of bliss (Ananda), like the highest pleasure in sensuous world. This is not a new conception or innovation of the Tibetans, but it is simply borrowed from the Tantrik School of India, which propounds that the Absolute Truth is the union of Shiva and shakti. In Vaishnava Bhakti cult also. Krishna represents Paramatma and Satyabhama or Radha is symbolic of Prakriti, shakti or Universe; and their union or the symbolized ~~prakti-prakriti~~ sublimation of the soul with the Lord, symbolizes pure consciousness. So the love between Lord Krishna and or Radha is not a mere sensuous love story, But is a symbolic representation of the highest truth, in the mystic cult. Yum is the feminine emanation from the Yab and is a part and parcel of it and represents the Yab's shakti or energy, in female form. So, there is no dual principle or duality in Divine couples or Yab-Yum; but it is only an expression of essential oneness.

That is why, in the icon of Ardha-Nārīshvara, the right half is ~~not~~ Shiva and the left half is Pārvatī. As a matter of fact, Yidam is considered by Tibetans to be more efficacious when worshipped with his shakti in Yab-Yum pose. This posture is also called Vajra-Mudrā. In the esoteric doctrine, Vajra is the symbol of Linga - the symbol of productivity or creation.

The Yab-Yum mudra is geometrically represented in Mandalas or Yantras by two triangles — one resting on its base and the other resting on its apex, mutually and inextricably inter-locked as shown below:-

The first represents Yoni, Prakriti, imperfection, the exoteric principle, or objectivity and the second represents the linga, purusha, perfection, the esoteric principle or subjectivity. Subjectivity and objectivity, ~~mutually~~ acting and reacting upon each other, produce this universe of diversity and manyness. This is the underlying principle for representing the Brahmanda chakra or the wheel of universe by two inter-locked triangles. Various forces of the Mula-Prakriti or Maha-Kali have been represented as different Yum or Matrikas of different Yabs. Just as the Hindu, whether male or female, has not got even the least idea of sex or sensuous feeling, while worshipping the linga or phallus of Shiva, so also a Tibetan, when he or she does the worship of the Yidam, in Yab-Yum pose, without any idea of sex.

CHHAM (ཅམ)

Lamas of higher order usually retire to a solitary place, almost invariably to a cave for a month or two in a year, for the worship of their Yidam. This kind of retirement, either for a short time or for a long ~~time~~ period, is called Chham in Tibetan. The author was in Chham for a month in Pushya 1945, with the Tulku Lama (avatari or incarnation lama) Sri Jayān Chhōjur.

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popularly known as Nav-kushok, of the Simbiling Gompa, in a cave in Kailās-Mānsarōvar Region.

At the commencement of the chham the lama does digbandhana of the cave or the place where he intends staying for the purpose. Digbandhana (restraining of the quarter) is a tantrik rite by which he controls and restricts all evil spirits and evil influences, coming from all quarters, to throw obstacles in his sadhana (spiritual practices). During the period of chham, the lama would neither go out of the cave even for attending the calls of nature nor would he speak with any outsider but for a servant or a monk-disciple, who would be putting up in separate chamber of the same cave, for cooking his food and for rendering any other service, nor any outsider is allowed to enter the cave. Almost the whole of the day from 4.a.m to 9.p.m. is spent in japa - systematic and rhythmic repeating of the mantra of the Yidam a number of times. During the period of chham, the mantra of the Yidam is repeated, concentrating his mind upon the deity, 50,000 times, a lakh, a million times, or any number that he has fixed to do. At the completion of the fixed number and of fixed time, purnāhuti (or final fire-oblations) are offered with elaborate rites which may take four to five hours. As in other rites, sattu (parched barley-powder) and butter images (874) of a particular type and designs are made for the occasion. The chhōpas made for each Yidam vary in shape, size, and number, though some are common. Splinters of wood of a particular species and length, clarified butter dūrva (a kind of grass), barley, wheat, rice, peas, til (sesamum) seeds, mustard seeds, rice-pudding, etc, are used for ahutis.

Tibetans believe that if chham is properly observed for a sufficiently long period, the Yidam would manifest itself to the devotee and lead him to the highest blissful state. It may be noted here that according to Tibetan Buddhists, Nirvāna or the highest state of perfection is not extinction of the self, but blowing out the flame of selfishness and longings and the attainment of the highest blissful state. Chham is also observed often times, for the fulfilment of some desire of the observer himself or of his devotee.

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MANDALA (मंडल)

Every Yidam has got a separate mandala which is used only in the worship of that particular deity. A mandala or yantra is a mystic diagram geometrically subdivided into circles, or semi-circles, squares, rectangles, triangles, or chords in which are painted some symbols, deities, and bijaksharas (germinal or mystic letters). These yantras are both in leniar drawings as well as in relief models. When the Yidams are worshipped in the gompas, their respective mandalas are elaborately prepared, with finely powdered stone, dyed in various colours. They are drawn in relief with minute details, wonderful precision, execution and great skill. The author witnessed four such mandalas or yantras in the simbling monastery of Taklakot, in Kailas Manasarovar Region, where the writer so-journed as an inmate for some time in 1936-37 and 1943-44. The diameter of the yantra ranges from 4 to 5 feet. For the portable use of individuals during chham, the mandalas of different Yidams are painted on banners and planks of wood.

It is said that Tibetan lama-teachers took these Yidams from Bharatavarsha to Tibet. So the names of the lamas who had actually invoked or took them to Tibet are given both in paintings and in books, written about the Yidams. There are a number of Yidams in Tibetan Buddhism, like Demchhog, Sangdul (Presiding deity of Gurla Mandhata) Jigje, (Yamantaka), Kunrig, etc. The writer proposes to give from time to time, the description of a number of these tutelary and other deities of Tibetan pantheon, which may throw some light on the undeciphered icons of India.

In this context, it would not be out of place if I just note down the following few points which would be of allied interest to the reader. According to Tibetan Tantriks, sound and light are closely connected with each other. They believe, like the yogic teachers of India, that the universe is full of vibrations from the subtlest to the grossest and that the sound and forms are the manifestations of the universal oneness, with varying frequencies and lengths. Some Sādhakas (spiritual aspirants) concentrate on sound through the medium of mantras and some others on forms. To the Tibetan Tantrik every colour has a sound and every sound a colour. So different colours are attributed to the fifty bijaksharas of the Sanskrit alphabet.

Though Tibetan language consists of only 33 letters, all the fifty letters of the Nagri script had to be adopted by the Tibetans, by some manipulation of mantras etc., for the observance of Tantrik practices (and for noting down sanskrit words), since Tibetan Tantricism is almost a carbon copy of the Indian Tantricism. So also, different mantras (charged formulae) have different colour forms. Even the five subtile vital airs or pranas - Prana, apana, vyana, udana, and samana - are attributed the colours of emerald, evening sun, dhatura flower, lightening and milk; and the five subtile as well as gross mahabhutas - prithvi (earth), apas (water), tejas (Fire), Vayu (Air) and Akash (sky or ether) are said to have yellow, green, red, white and blue colour, respectively. The repetition of a mantra (sound) reveals the form of the presiding deity of the mantra, which is as it were embodied in bijaksharas (germinable mystic letters) constituting a particular mantra. The meaning conveyed by the letters, constituting a mantra, as the vibrations that are set up by its concentrated repetition. Thus, each mantra pertains to a particular psychic power, which is termed Devata of that mantra.

Mantra provides formula, consisting of certain bijaksharas and mandala or yantra, a diagram of geometrical figures - triangles, squares, rectangles, circles, chords, etc, and enclose the bijaksharas in a particular sequence in order to pool the various latent forces in the mandals, to make them grow into a gigantic tree. Hence, mandala is a diagram of forces; Tantra is the text dealing elaborately with every aspect of the deity, mantra, and yantra, including all rites and rituals and the way to attain the deity, the central point of the yantra and the essence of the mantra.

DEMCHHÖG OR SHAMVARA (འཇམ་མགས་པའ་ལྷ་མོ་)

Demchhk or Demchhog is the presiding deity of the Holy Mount Kailas, according to Tibetan mythology and scriptures and belongs to the class of Dharmapalas. He is also the presiding deity of two more mounts, (1) Lapchi on Nepal Border and (2) Chari, 200 miles east of Lhasa. The iconographic form of Demchhög is highly interesting as understood in the light of the explanation which Tibetan mystics offer for the many attributes associated with him. The following

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is the exposition, as given to the author by the incarnation Lama Nava-Kushok of the simbling Gompa, taken from the book Yidam Demchhog. According to them, Demchhog represents supreme bliss; as he is of the rank of the Buddha.

Shamvara is an Asura(demon) in Indian mythology, who is opposed to Indra. Sham in sanskrit means bliss and vara screening, so shamvara is a demon who withholds bliss. Vara also ~~in~~ means excellent, so the name shamvara has been translated as bliss supreme - Demchhog, into Tibetan and became the deity Supreme bliss and was identified with shiva, the presiding deity of Kailas.

Demchhog has four faces - the middle one is blue, the right one is white, the left green, and the back one is red. They represent the four-fold sets of ideals like four elements - earth, water, fire, and air; for virtues - compassion, affection, love and impartiality, and so on. Each face has three eyes, which symbolise that he knows the past, present, and future, that the three worlds are under his vision, and so on.

Each of his heads is adorned with a crown of five skulls representing the five-fold wisdom. The faces frown and the teeth are set, showing that all vices are overcome by him. On each head the hair is tied in a knot and each skull in the crown of the head is adorned with a pearl or gem showing that the merit has been acquired to the fullest degree. The wheel of bone over the head is symbolic of meditation.

The ear-rings symbolise fortitude; necklace charity; bracelets chastity; and girdle symbolises energy. His blue body is the symbol of never changing form.

Demchhog has twelve hands which represent the knowledge of the twelve causes of the round of life; avidya(nescience) sanskara(tendencies mental and physical) Vijnana(knowledge) namarupa(name and form) shadayantana(six organs of sense) sparsa(touch) vedana(pain) upadana(cause) bhava(being) jati caste) trishna(desire) and jara-marna(old age and death). The first

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pair of upper hands holds dorje(vajra) representing the knowledge and tilbu (bell) the method. To show that they are ever in union, the two hands clasp the shakti. The second set of two hands holds a raw elephant-hide which they are tearing asunder. Elephant-hide is the symbol of nescience. The third right hand brandishes a tari(battle axe) with which he cuts off the ties of birth and death; the fifth right hand holds a di(dagger) to show that the six sins of pride, etc, are cut off; and the sixth right hand grasps a khatam(trishula-trident) showing that the root passions of kama(desire), krodha(anger), and lobha(greed) are controlled.

The third left hand holds a khatvanga(a staff surmounted by a human skull, dorje, or amrita-kalasha) a sign of supreme bliss; the fourth left hand holds a blood filled kapala(human skull) signifying that all ideas, material as well as non-material are done away with; from the fifth left hand dangles a thagpa(ropes or noose - pasha) which denotes knowledge that grasps the nature of sentient beings; and in the sixth left hand is the head of four-faced chhangpa(Brahma) showing that all delusions of worldly cycle (samsara) have been shaken off.

He tramples an emaciated figure of Bhairava, symbolising time, under his right foot and his left leg spurns the form of a black demon, kalaratri, symbolizing space. Both these bodies are four-armed, the former a male figure and the latter a female one. In the nine-foot high stucco model of Guru-gem there are four female figures under the right foot and four male figures under the left foot of Demchhog.

Round the waist, Demchhog is loosely draped in a tiger-skin as he is released from all distinction of matter and spirit. There is full symmetry and grace in his body, his countenance is heroic, stern and passionate, and his features are of a peaceful cast. This is the ugra(fierce) form of Demchhog. In the Tibetan mythology, most of the deities have three forms - the ugra or the fierce form, the ranjaka or the fascinating form, and the saumya or the peaceful form.

Dorjê-Phangmo(Vajra-varāhi-thunderbolt-sow) is the Yum or divine consort of Demchhog. The small snow-clad pyramidal peak called Tijung, that is adjacent to mount Kailas on its western side, is the abode of Dorje-phangmo.

Demchhog's Yum, symbolic of energy, clings to him in an inextricable embrace. She is red in complexion like the pomegranate flower, which, in Tibetan art, is the symbol of affection for all beings. She has only one face, since all things have one taste; she possesses ~~two~~ two hands, for she comprehends both aspects of truth - the apparent and the real; her right hand holds a curved knife which is wisdom or consciousness that cuts away all qualifying thoughts and passions. She brandishes ~~this~~ this weapon in all directions. With her left hand she clasps her partner. To signify that she has untied the knot which holds all things to be what they appear, her hair is loose and flowing. She is naked, for she is free from the obscuring veil of passion (kama). She, like her partner, is three-eyed and wears the crown of five skulls of five wisdoms.

When Dorje-Phangmo is depicted separately, either in painting or in bronzes, she holds a vajra in her right hand, with the index finger raised and carries in her left hand a ~~kapari~~ kapala (skull) and khatvanga (skull, mounted on a staff). She is three-eyed and bears the six auspicious symbols and is nude. She wears a garland still dripping blood and tramples kala bhairava under her right foot and kala-ratri under her left foot. She is painted red and is considered to be the embodiment of sahaja-ananda.

He Demchhog is Purusha and she Dorje-Phangmo is Prakriti. They are inseparable; so, they are shown mutually inter-locked and touching at all points of contact. The ten foot high stucco model in Guru-gem gumpa and the bronze miniature in simbling gumpa are of this type. In some paintings, the right leg of the Yum is thrown hanging over the left thigh of the Yab and this is the type of the pose in the banner painting collected by August Gansser from the deserted cave-city of Pangtha. Still in some other paintings, both the legs of the Yum intertwine the Yab; this is the type of representation which the writer has seen in the banners of simbling gumpa. There is a good collection of Yidams in Yab-Yum pose in the State Museum and in the Art Galleries of ~~MR~~ R.B. Jalan, at Patna. The marriage is consummated in the midst of a halo of flames, the fire of Supreme-wisdom, which burns up all obstacles andnescience. Mithuna, in the divine plane, is an expression of ineffable joy or bliss supreme indescribable.

In Tibetan paintings of gods and goddesses, bliss is represented by blue colour, and devotion to the service of beings by red colour. So, most of the Yidams are painted in blue and red.

THE FOUR MAHA-PATHAS

There are four mahā-pithas of mahatripurasundari, mentioned in the puja of the Eighth Āvarana in Shri Chakra, Namely (1) Kāmagiri (2) Jalandhara, (3) Pūrnagiri, and (4) Mahodyāna-pitha.

1. KĀMAGIRI-PĪTHA

About five miles from the railway station of Gauhati, the capital of Assam, is the pitha of Kāmarūpa-Kāmakhyā, situated on the top of the beautiful Nilachala, overlooking the islands in the half-a-mile broad river Brahmaputra flowing below very rapidly. Kāmarūpa-Kāmakhyā has got a hoary antiquity associated with Narakāsura, Hidimbapura, Shōnitpura, Nagarāj, Ahōm, Cocchbihār, and other ancient kingdom and principalities of Prāgyōtishpura. Narakāsura's son Bhagadatta took part in the Mahabharata war and died in the hands of Arjuna. Bhāmumati, the daughter of Bhagadatta was married to Duryōdhana. Bhagadatta, the king of Prāgyōtishpura, took part in the war at Kurukshetra, as an ally of Duryōdhana and his elephant Supratika created havoc in the army of Pandavas. Rukmani the daughter of Bhīshmakarāj, was married to Shri Krishna. Bānāsura's daughter usha was married to Aniruddha, the grandson of Shri Krishna. Bhīma married Hidimbā here and the sons born of her took a decisive part in the Mahabharata war, he fought so devastatingly and frightfully that the Kaurava army was so much alarmed, that to kill him, Karna had to use his thaṣṭra against him which was in reserve to kill Arjuna. Arjuna married Chitrāngada the daughter of King of Manipurāi, and Babruvāhana was born to him during the ~~Yamunā~~ Vanavāsa of Pandavas. Arjuna is also said to have married Ulōpi and Pramila the daughter of the Queen of the Woman-Kingdom of Jayantiya of that time. Kumāra Bhaskaraverman, king of ancient Kāmarūpa, dressed as Brahma attended the Bhuddhist congress at Kanauj with an escort of 500 elephants, for which Kāmarūpa was noted, along with Harshavaradhana dressed as Indra with a similar retinue of 500 elephants.

On-side the temple there is a Yonimandala of Mahakameshvari 18" long and 9" broad on a natural rock, with weird stories of antiquity woven round it. This is one of the four Maha-Pithas of Mahatripurasundari, described in the Trikoṇa Chakra of Shri Chakra (Ashtama-Āvarana). There are a number of Kunds or water tanks like the Saubhāgya Kund and others all around the Temple. During the rainy season when the level of the water in Saubhāgya kund rises, water percolates into the pitha of Kāmakhyā, dissolving the puja kumkum turning it into blood-like liquid.

Spread over the Nilachala, there are the ten temples of Dasa-mahavidyās, of the pancha-shivas (1. Ishana-east face, 2. Aghora-South face, 3. Vāmadēva-West face, 4. Tatpurusha-North face and 5. Sadyōjata-Top face), of Bhairavi, Vishnu and a host of others with histories and legends attached to each.

A large number of goats and doves are sacrificed just outside the temple. This is an all the year round pilgrimage. According to the Northern Indian Calendar (where the lunar month begins with Krishna Paksha), the Pitha is believed to menstruate on Ashadha Dvitiya and Tritiya days; Krishna Pratipada) ~~the pitha is completely closed~~ during that period. and as such the temple is completely closed during that period.

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Situated sixty four miles south of Gauhati is the beautiful hill station of Shillong, the capital of the newly formed state of Meghalaya. There are a number of waterfalls and beauty spots all round. It is like miniature Kashmir. Further south of Shillong is the famous place of Cherrapunji, which receives the maximum rainfall in the world and it rains here almost all throughout the year.

2. JĀLANDHARA-PĪTHA

At a distance of about a mile from Jullundur city Railway junction (Punjab) there is a well known place called Devi-Talav. There is a long history about it, old and recent which I donot propose giving here. On the Southern side of the tank there is a not very old temple of Tripuramālīnī Devi, in which there is an ordinary marble idol of four-handed Simhavāhīnī Devi, one foot high. There is a sign board put up on the Gate. "Triptimālīnī Dēvī, Ancient Temple" (). This is said to be the original site of Jalandhara pitha and the old temple had been destroyed by Mohammadan Invaders. Maharaja Ranjit Singh of Punjab helped a devotee in getting the present temple reconstructed. A little further west of this temple, in the south-western corner of the tank, there is a small temple of Kali, beneath which some believe, that there is the original stone Vamasthana-pitha of Devi. Whatever might be the actual site of the original temple, the Jalandhara-Pitha is definitely in the Devi-talav area, which is about ten acres in extent.

Ten or fifteen years back, some devotess had collected two or three lakhs of rupees to construct a temple of Krishna in the tank, but the project failed and the money is said to have been misappropriated. In another attempt, a batch of devotees collected two lakhs of rupees to erect a Rama's temple, but this project also failed, though the idols were brought. Another trial has been made to build a Devi's temple; a Marwadi gentlemen voluntarily donated fifty thousand rupees-worth of three marble icons- life size Ashtabhuja Simhavāhīnī, Vaishnavī Dēvī, Mahalakshmi, and Mahasarasvatī which are installed in a big temple facing east, erected in the tank, more towards the west than to the east. There is a spacious Bhajan hall in front of the sanctum sanctorum. The tank is about a hundred yards long east-west and ten to twelve feet deep. The installation ceremony was performed on a grand scale on the Vasantapanchami day Feb 16, 1975. There are a number of temples round the tank. The temple is expanding rapidly; decorations and finishing touches are being given.

3. PURNAGIRI - PITHA

Purnagiri, the third Maha-pitha is at a distance of 13.5 miles from the N.E Railway terminus of Tanakpur in Nainital District of U.P. A big mela is held here for 1.5 months beginning from Vasantha Navaratri (March-April) and ending during Sharad Navaratri (Sept-Oct). Over a lakh of devotees and a half pilgrims visit this pitha annually. Temporary sheds are erected here by the forest Department and the District Board creates water facilities. During the mela days Govt. Roadways buses run regularly at frequent intervals from Tanakpur to Thuli-gad, a distance of 9 miles. From Thuli-gad, Purnagiri peak is at a distance of 5.75 miles with steep ascents and descents on the way. One and half miles before reaching Purnagiri-Pitha, at Tunyas there is a pucca Ashram and Dharmashala of Brahmachari.

The traditional Purnagiri-Pitha is a bare rock projection at the extremity of the eastern arm of Purnagiri peak which rises 600 ft sheer from here and it is 2,500 ft. above the sea level. Around the year 1966g some devotee has placed a miniature marble temple 3' x 1.5' x 1', with one foot marble image of Durga riding on a tiger, at the site of the pitha. Hardly ten or twelve people can stand here at a time and pilgrims come and go in quick succession. The rock is very precipitous towards the Kali river, which winds its meandering courses about a thousand feet below, forming the boundary between India, and Nepal. The place commands a grand panoramic view of the surrounding hills, the serpentine Kali, and the Sivalik range in Nepal across the Kali. It is simply thrilling. The whole atmosphere here pulsates with spiritual vibrations.

4. MAHODYANA - PITHA

In the main compound of the famous Puri Jagannath Temple, situated on the proper right, on the back side, there is a separate temple of Vimala Devi. The icon is of life size. This is the Mahodyana-pitha, the fourth and the most important of the Mahapithas of Mahatripura-sundari.

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APPENDIX III

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I have come across five different sets of 64 Yogini-s:

(1) from Rudrayamala Tantra (2) Agni Purana (3) Homa Shata Chandi Yoga
(4) Mantra Mahodadhi and (5) from the introduction
of an English translation of Lalita-sahasranama. I herein give below
the list, as given in Rudrayamala Tantra.

- | | |
|--------------------|----------------------|
| 1) Diviya-yogini | 2) Maha-Yogini |
| 3) Siddha-Yogini | 4) Maheshvari |
| 5) Pishachini | 6) Dakini |
| 7) Kalaratri | 8) Nishachari |
| 9) Kankali | 10) Rudra-vetali |
| 11) Hunkari | 12) Bhuvaneshvari |
| 13) Urdhvakeshi | 14) Virupakshi |
| 15) Shushkangi | 16) Narabhojini |
| 17) Phatkari | 18) Verbhadra |
| 19) Dhunirakshi | 20) Kalahapriya |
| 21) Raktakshi | 22) Ghorarakshasi |
| 23) Vishvarupa | 24) Bhayankari |
| 25) Kamakshi | 26) Ugra-Chamunda |
| 27) Bhishma | 28) Tripurantaka |
| 29) Vira-kumarika | 30) Chandi |
| 31) Varahi | 32) Mundadharini |
| 33) Bhairavi | 34) Hastini |
| 35) Krodha-dumukhi | 36) Pretavahini |
| 37) Banadurga | 38) Dirghalamboshtni |
| 39) Malati | 40) Mantra -Yogini |
| 41) Asthini | 42) Chakrini |
| 43) Graha | 44) Kankali |
| 45) Bhuvaneshvari | 46) Kantaki |
| 47) Katki | 48) Shubhra |
| 49) Kriya | 50) Duti |
| 51) Karalini | 52) Shankhini |
| 53) Padmini | 54) Kshirahi |
| 55) Asandha | 56) Praharini |
| 57) Lakshmi | 58) Kamuki |
| 59) Lola | 60) Kakadrishti |
| 61) Adhomukhi | 62) Dhurjati |
| 63) Malini | 64) Ghora |

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APPENDIX IV

B I B L I O G R A P H Y

1. Shrividyaranava Tantra, Parts I & II (Sanskrit) Edited by Shri Ramachandra Kak & Harabhatta Sastry, Srinagar (Kashmir) 1938 Prince of Wales Sarasvati Bhavan, Price Rs 75/-
2. Shrividyaratna Sutrani (Sanskrit) by Shri Bhagavatpada Gandapa acharyam No. II Superintendent, Government Press, Allahabad, Government Sanskrit Library, Banaras, Price Rs 25/-
3. Subhagodaya (Sanskrit) by Govindapadacharya, Published by Uttar Pradesh Government Press, Allahad.
4. Yogini-hridaya with Bhaskararaya's (Sanskrit), Saraswati Bhavan Granthamala, Varanasi, Price Rs 10/-
5. Sharada-tilakam (Sanskrit) Chaukhamba Sanskrit Series Office, Varanasi-1 Price Rs 15/-
6. Nityotsava by Umananda Nath, Supplement to Parashurama Kalpa Sutra (Sanskrit), Edited by Shri A. Mahadeva Sastri, Baroda Oriental Series, 1948, Price Rs 25/-
7. Matrika-Chakra Viveka (Sanskrit), Kashi Sanskrit College Saraswati Bhavan Grantha Mala, Varanasi - Price Rs 25/-
8. Shrinat-prapanchasara Sangraha (Sanskrit) by Tanjore Saraswati Mahal Series No. 98 Tanjore Saraswati Mahal Library, Tanjore, Price Rs 21/-
9. Prapanchasara by Adi Shankara (Sanskrit), Vani Vilas Press, Srerangam.
10. Mahanirvana Tantra (Sanskrit)
- 10A Jnanama Tantra Anandeshrama Series Poona 1912
11. Pingala Tantra (Sanskrit)
- 11A Kularnava Tantra
12. Durvasa Lalita Visati or Arya Visati (Sanskrit)
13. Saubhagya Chintamani (Sanskrit)
14. Shri Prabhu Vidya Prasnamava (Sanskrit), Thakurprasad & Sons, Rajadarvaja Varanasi, Price Rs 10/-
15. Shri Vidyarnava Tantram, Prathama Khanda (Sanskrit) Kalyan Mandir, Prayag-6 Price Rs 15/-
16. Septashati Sarvasvam (Sanskrit), Navel Kishore Press, Lucknow Price Rs 10/-
17. Trilokyamohana Kavya, Dndrayamala
- 17A Vilasa by with commentry, edited by Pandit Mukundarama Shastry, Kashmir - Series of texts and studies Nos. XII Srinagar, 1918
18. Kamakala Vilas (English) by Sir John Woodroffe, Ganesh & Co., Madras-17 Price Rs 10/-
19. Kamakala Vilas (Sanskrit & Telugu) by Shri Sinhabhotla Ramamurthy Sastry, Vavilla Ramaswami Sastrulu & Sons, Madras, Price Rs 4/-
- 19A Saundaryalahari with 9 commentaries and notes and published by Shri Kappaswami Ayyar of Shri & Co. Madras under the guidance of Shri Sankaracharya of Kanchi Kamakodi and the English Translation, 1976.

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 22. Shri Lalitha Sahasrahama Bhashyam - By Bhaskararaya (Sanskrit) translated into Telugu by Shri Ponguru Suryanarayana Sarma, Published by Shri B. Venkateswara Rao, 168, Parasuvakkam High Road, Madras-34
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 25. Lalita Sahasranama , Trishati, Khadgamala Stotra etc. (Sanskrit in Telugu Script), Vavilla Ramaswami Sastrulu & Sons, Madras - Price 1/-
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 28. Mantra-mahodadhi, Sateeka (Sanskrit) Venkateswar Press, Bombay, Price Rs 12/-
 29. Pratishtha-kalpa (Sanskrit), Venkateswar Press, Bombay
 30. Shakthi and by Sir John Wordroffe, Ganesh & Co., Madras
 31. Garland of letters by Sir John Woodroff, Ganesh & Co, Madras 1922
 32. Pratishtha-paddhati (Sanskrit), Sri Swami Prankushakrita, Price Rs 10/-
 33. Pratishtha-paddhati (Sanskrit), Sri Vayunandankrita, Price Rs 15/-
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 37. Bhavanopanished (Prayogavidhi) (Sanskrit with Bhaskararaya's commentary published by Chamarajendra Sanskrit College, Bangalore under the name of Shri Lalalita Mahatripurasundari Mahayaga Sarana, Price Rs 2/-
 38. Lalita Chatushastupachara Sangraha
 39. Tripuropanished
 40. Lalita Tripurasundaryopanishad
 41. Devyatharvopanishad
 42. Kaulopanishad
 43. Tripuratapinyopanishad.
- The above seven Upanishad-s (Sl. Nos. 35 to 41) can be had in 108 Upanishada, Published by Nirmayasagar Press or Venkateswara Press, Bombay.
44. Shrinagara Vimaranam or Lalita Stavaranam (Sanskrit & Tamil) by Shri N. Subramanya Iyer, Gubunada Mandali, Mambalam, Madras Price Rs 2/-

45. Shri Vidya Saparya Paddhati (Sanskrit) by Shri N. Subramanya Sastri, Guhananda Mandali, Mambalam, Madras - Price Rs 5/-
46. Shri Vidya Nityahnika (Sanskrit) compiled by Shri N. Subramanaya Ayyar, Guhananda Mandali, Mambalam, Madras, Price Rs 5/-
47. Varivasya Rahasya (Sanskrit) by Bhaskararaya, Theosophical Publications, Adyar, Madras, Price Rs 5/-
48. Sankhya Darshana (Sanskrit) by Shri 108 Bodhananda Bharti Maha Swaminah of Pushpagiripitha of Sringeri Virupakasha.
49. Vimurshamrita (Sanskrit) by Shri Paripurna Prakashananda Bharathi Mahaswaminah, Bodhananda Matha, Krishna-lanka Vijayawada, Price Rs 5/-
50. Matrika Prasada (Mouna Tantra), (Sanskrit) by Shri Paripurana Prakashananda Bharathi Mahaswaminah, Bodhananda Matha, Krishnalanka, Vijayawada, Price Rs 3/-
51. Saubhagya Ashtottara Shatanana-stotra (Sanskrit), Gita Press, Gorakhpur - Price Rs 5/-
52. Soubhagya Ashtottara Shata Namavali (Sanskrit & Tamil) Shri Somadeva Samma, Mambalam, Madras - Price Rs 0.30
53. Shri Vidyodantam (A brief history of Shri Vidya) (English) and Telugu by Shri Jagadguru Kalyananana Bharathi, Sri Sadanam, Guntur (A.P) Price Rs 2/-
54. Shakti-Anka of Kalyan (Hindi) 1937, Gita Press, Gorakhpur
55. Shri Chakra (English) by Shri S. Sankaranarayanan, Aurabindo Ashram, Pondicherry, Price Rs 10/-
56. Shri Mahatripurasundari Pujakalpah (Sanskrit in Telugu Script), Vavilla Ramaswami Sastrulu and sons, Madras, Price Rs 1.50
57. Shri Vidya (Sanskrit & Tamil) by Shri N. Subramanya Ayyar 'Anna' Ramakrishna Matha, Mylapore, Madras, Price Rs 3.50
58. Shri Chakra Vilasanamu (Telugu) by Shri Tummalapalli Ramalingaswara Rao, Vavilla Ramaswami Sastrulu & Sons, Madras, Price Rs 5/-
59. Shri Vidya Puja Paddhati (Sanskrit & Tamil) by Shri T. Kalyanasundara Iyer, 14, Perumal Tank Square, East Road, Madurai, Price Rs 10/-
60. Devi Puja - Kalpaha
61. Quintessence of Shri Vidya - Mahamanustava of Shri Kapali Sastriar (Translation into English) by Shri S. Sankaranarayanan, Aurabindo Ashram, Pondicherry - Price Rs 6/-
62. Shakti Darshana (Hindi) by Shri Kalicharan Pant, Kalyan Mandir, Alopei Bagh Road, Prayag-6, Price Rs 3/-
63. Further Lights: The Veda and the Tantra (English) by Shri T.V. Kapali Sastry, Publisher: Sri Aurebindo Library, 369, Esplanade, Madras
64. Sri Aurebindo on the Tantra (English), Sri Aurebindo Ashram, Pondicherry-2 - Price Rs 2/-
65. Shri Vidya Nityarchana, Kalyana Mandir Allahabad-6
66. Shri Chakra Puja (Telugu) by Shri T. Ramalinga
Bharatiya Vidya Bhavan, New Delhi Collection
Published by Shri Sarda

67. **Soundaryalahari (English)** Edited, translated and presented in photographs for each sloka and 9 coloured photo by W. Norman Brown, Professor of Sanskrit, University of
68. **Sri Vidya** (Sanskrit) by Sri Swami
Published by Bhakti Sudha Sahitya Publishers, 145, Cotton Street, Calcutta-7 - Price Rs 15/-
69. **Nitya-Shodashikalneve of Venakeshvara Tanta** with
70. **Purcharyanava**, compiled by Maharaja of Nepal, Pratapa Sinha, Prathama Khanda, Varanasi, 1901
71. **Tantrabodhana with Bijanghanti and Mantramughanti** edited by Vidyabhusha, Calcutta 1903
72. **Varna**
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84. **Shri Vidya**
85. **Saubhagya - Ratnatara**
86. **Saubhagya Kalpadma**
87. **Saubhagya Suroyada (Suddhodaya)**
88. **Saubhagya Kalpavalika**
89. **Saubhagya Tanta**
90. **Saubhagya Bhaskara**
91. **Saubhagya Bhaskara**
92. **Saptashti with Saptavali, Pilla**
93. **Saptak**

APPENDIX VSHRI CHAKRA-S IN BHARAT —STATEWISEANDHRA PRADESH

1. Allampur (Meru)
2. Billakurru (Bhuprastara)
- 3.4.5. Chintalapudi (Silver Meru)
- 6.7.8. Draksharamam (Meru)

GUNTUR

9. Ramalingeshvaraswami Temple (Meru)
10. " (Meru)
11. Shankara Matham (Stone Meru)
12. " (Meru)
13. " (Meru)
14. Srisadanam (Meru)
15. " (Meru)
16. " (Meru)
17. " (Meru)
18. Vakil (Gold miniature Meru)
19. " (Meru)
20. " (Meru)
21. Pericharla, Kalyananada Bharati's Samadi (Meru)

HYDERABAD (SECUNDERABAD)

22. Kasinathan (Sphatika Meru)
23. Marti (Gold Bhuprastara)
24. " (Silver Meru)
25. " (Silver Chandi Yantra)
26. " (Gold Chandi Yantra)
27. Sama Dr. K.G. (Silver Meru)
28. Shankara Matham (Meru)

KAKINADA

29. Mahatripurasundarai Temple (Bhuprastara)
30. Kovvur - Sanskrit College Temple
(Bala Ardha-Meru)
31. Mahanandi (Meru)
- 32.
- 33.
34. Srikalchasti (Ardha-Meru)
35. Srisailam (Stone, Bhuprastava)
36. " "
37. " with Archaka (Gold Bhuprastara)

VIJAYAWADA

38. Kanakadurga Temple (Silver Meru)
39. " (Gold coated Meru)
- 40.
41. Krishna Lanka, Bodhananda Matham (Meru)
42. Viravasaramu —Suryanarayana (Wooden Meru)
- 43.
44. " " (Chandi Bhuprastara)

WALTAIR

45. Lalita Temple (Meru)
46. " Ashramam (Kumaprichtha)
47. " " (Kumaprichtha)
48. " " (Kumaprichtha)
49. " " (Kadapa-slab Kumaprichtha)
50. " " (Bhuprastara)
51. Warangal—Bhadrakali (Cement Meru)
52. " (Cement Bala Meru)
- 53.
54. Yenugulamahal (Meru 12")
55. " (Meru 6")
56. " (Meru 6")

57. **Yonugulmahal** (Meru 2-1/4")
 58. " (Bhuprastara 12")
 59. " (Bhuprastara 9")
 60. " (Bhuprastara Dollar size)
 61. " (Karmaprishta)
 62. " (Rupee size Bhru.)
 63. " (Half rupee size)
 64. " (Ring Bhru)

ASSAM

65. **Gauhati, Kamarupa-Kamakhyā (Mosaic Karmaprishta)**

GUJARAT

66. **Ambaji** (No Yantra)
 67. **Bahuchara** (Sphatika Bala-Yantra)
 68. **Baroda** Saundaryalahari - Miniature paintings(coloured)
 " " Shri Chakra (uncoloured) Shri Chakra

DWARKA

70. **Shankara Matham** (Meru)
 71. **Kali Temple** (Kali Yantra)
 72. " (Kali Yantra)
 73. " (Kali Yantra)
 74. **Kalol** (Iron Bhuprastara)
 75. **Palodar** (Temple of 64 Yogini-s)

HIMACHAL PRADESH

76. **Mandi** **Rajah (Marakata Meru)**

KERALA

77. (Wooden Window Screen Bhuprastara)
 78. (Bhadrakali Bhuprastara)
 79. **Kodangallur**

MAHARASHTRA

MYSORE

Bangalore

80. **Sastry B.C.** (Marakata Meru)
 81. **Shankara Matham** (Meru)
 82. **Vasantanagar —Bhavanishankar** (Gold Bhuprastara)

MYSORE

83. **Chamundi Hill** (Meru)
 84. " (Gold Bhuprastara)
 85. **Sachchidananda Ganpati Swami Asharam** (Meru)
 86. **Sanniti - Chandralamba Temple - Stone Bhuprastara**
 87. " (Plaster Meru over the temple)
 88. **Shringeri Matham** (Meru)
 89. " (Meru)
 90. " Temple of Sharadamba (Meru)
 91. " Mukhamandapa —Painting (Bhuprastara)
 92. " Pandit's Devatarchana (Bhuprastara)
 93. "
 94. **Virupaksheshvara Temple - Hampi (Meru)**

PONDICHERRY

95. **Akkaṣwami Matham (Chidambara-rahasya Yantra)—Bhuprastara**
 96. **Anrobindo Ashram (Karmaprishta)**
 97. **Vedapurishvara Temple (BalaYantra Bhuprastara)**

Villianur

98. **Akkaṣwami Matham (Chidambaram Temple of Kokilamba (Bala Yantra Bhuprastara)**
 99. **Temple of Kokilamba (Janana Yantra Bhuprastara)**

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57. Yenugul snahal (Meru 2-1/4")
 58. " (Bhuprastara 12")
 59. " (Bhuprastara 9")
 60. " (Bhuprastara Dollar size)
 61. " (Kumaprishta)
 62. " (Rupee size Bh.)
 63. " (Half rupee size)
 64. " (Ring Bh.)

ASSAM

65. Gauhati, Kamarupa-Kamakhyā (Mosaic Kumaprishta)

GUJARAT

66. Ambaji (No Yantra)
 67. Bahuchara (Sphatika Bala-Yantra)
 68. Baroda Saundaryalahari - Miniature paintings (coloured)
 " Shri Chakra (uncoloured) Shri Chakra

DWARKA

70. Shankara Matham (Meru)
 71. Kali Temple (Kali Yantra)
 72. " (Kali Yantra)
 73. " (Kali Yantra)
 74. Kalol (Iron Bhuprastara)
 75. Palodar (Temple of 64 Yogini-s)

HIMACHAL PRADESH

76. Mandi Bajah (Marakata Meru)

KERALA

77. (Wooden Window Screen Bhuprastara)
 78. (Bhadrakali Bhuprastara)
 79. Kodangallur

MAHARASHTRAMYSOREBangalore

80. Sastry R.C. (Marakata Meru)
 81. Shankara Matham (Meru)
 82. Vasantanagar — Bhavanishankar (Gold Bhuprastara)

MYSORE

83. Chamundi Hill (Meru)
 84. " (Gold Bhuprastara)
 85. Sachchidananda Ganapati Swami Asharam (Meru)
 86. Sanniti - Chandralamba Temple - Stone Bhuprastara
 87. " (Plaster Meru over the temple)
 88. Shringeri Matham (Meru)
 89. " (Meru)
 90. " Temple of Sharadamba (Meru)
 91. " Mukhamandapa — Painting (Bhuprastara)
 92. " Pandit's Devatarchana (Bhuprastara)
 93. " "
 94. Virupaksheshvara Temple - Hampi (Meru)

PONDICHERY

95. Akkaswami Matham (Chidambara-rahasya Yantra) — Bhuprastara
 96. Aurobindo Ashram (Kumaprishta)
 97. Vedapurishvara Temple (Dala Yantra Bhuprastara)

Villianur

98. Akkaswami Matham (Chidambaram Temple of Kokilamba (Dala Yantra Bhuprastara)
 99. Temple of Kokilamba (Janana Yantra Bhuprastara)

1. Introduction	1
2. The History of the Book	2
3. The Author's Life	3
4. The Book's Structure	4
5. The Book's Content	5
6. The Book's Style	6
7. The Book's Impact	7
8. The Book's Legacy	8
9. The Book's Future	9
10. The Book's Conclusion	10
11. The Book's Appendix	11
12. The Book's Bibliography	12
13. The Book's Index	13
14. The Book's Glossary	14
15. The Book's Notes	15
16. The Book's References	16
17. The Book's Acknowledgments	17
18. The Book's Dedication	18
19. The Book's Preface	19
20. The Book's Postscript	20
21. The Book's Epilogue	21
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49. The Book's Epitaph	49
50. The Book's Epitaph	50

TAMILNADU

100. Adyar - Lakminarayana Sastry (Meru)
 101. " Ananta - Padmanabhaswami Devasthanam (Silver Bhuprastara)
 102. Avadiur, Yogambika (Bhuprastara)
 103. " " (Kumaprishta)
 104. " " (Meru)
 105. Chidambaram, Kokilamba (Bhuprastara)
 106. " " (Bhuprastara, Ceiling Painting)
 107. " " (Trishati Yantra, Bhuprastara)
 108. Courtallam (Stone - Meru)
 109. Kamhiparam, Kamakoti-Pitham (Meru)
 110. " " (Bhuprastara Painting)
 111. " Kamakshi Temple (Stone Bhuprastara)
 112. " Lalitashramam (Bhuprastara)
 113. Kufitalai, Temple (Gold Tatankas, Bhuprastara)

Kodambakkam

114.
 115.
 116. Krishnapuram, Muthuswami Dikshitar's Maru with Bhuprastara beneath it
 117.
 118. Lalita Nivas --K.V. Subbarao (Copper Kumaprishta)
 119. " " (Silver)
 120. Thambuchetty Street, Kali Ammal Temple (Kumaprishta)
 121. Tiruvakkadu
 122. Tiruvottiyur Kali Yantra (Bhuprastara)
 123. " Vadivediyar Temple (Garland of Silver Bhuprastara Discs)
 124. " Ram Gopal (Navaratna Studed Gold rods Bhuprastara)
 125. Manatattai (Meru)
 126. Mangadu Temple Solely dedicated to Shri Chakra (Stucco Ardha-meru)
 127. Puduko tai, Bhuvanesvari Temple (Meru)
 128. Rameshvaram, Parvati Temple (Gold Bhuprastara)
 129. Sandumangalam (Kumaprishta)
 130. Srirangam, Akhilandeswari (Jewel -studded Gold Bhuprastara Tatanka-s)
 131. Tanjavur palace (Marakata Meru)
 132. Tirunelveli, Anandanataraja Temple Mantapa (Bhuprastara Painting on ground)
 133. Tiruvadimarudur, Mohanamba Temple (Meru)
 134. Tirunelveli, Anandanataraja Temple Mantapa (Bhuprastara Painting hung on wall)
 135.
 136. Tiruvadimarudur, Mohanamba Temple (Meru)
 137. Tiruvannamalai, Ramanashram (Meru)
 138. " Durga Temple (Bhuprastara)
 139. Tiruvarakkadu, Yogakumari Temple (Meru)

UPTAR PRADESH

138. Gangolihat, Kali Temple (Kali Yantra Bhuprastara)
 139. Gangolihat, Chamunda Temple (Chamunda Yantra Bhuprastara)
 140. Nainakali (Kali Yantra Bhuprastara)
 141. " (Bhuprastara)
 142. Nauti Siddhapitha (Meru)
 143. Kali Matha (Kali Yantra Bhuprastara)
 144. Kulsari (Kali Yantra Bhuprastara)
 145. Lucknow, Alambagh, Ganga Narain Shah (Gold Kumaprishta)
 146. Lucknow State Archaeological Museum (Basalt Chatumukha Yantrolinga)
 147. Pithoragarh, Author (Meru 6")
 148. " " (Meru 4")
 149. " " (Meru 3")
 150. " " (Meru 2")
 151. " " (Silver Bhuprastara Dollar size)
 152. " " Gold Kumaprishta Rupee size
 153. " " Silver Kumaprishta Rupee size
 154. " " Bhuprastara Rupee size
 155. " " Bhuprastara half rupee size
 156. " " Bhuprastara rigg
 157. Tiruva, so-called Annapurna Mandir, Solely dedicated to Shri Chakra (Marble Bhuprastara)

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VARANASI

158. Annapurna Mandir (Meru)
" (Stone Yantra Linga Bhuprastara)
159. Hanuman Ghat, Kamakoti Math (Quartz Yantralinga)
160. " Shivapanchayatana Temple (Stone Meru)
161. " Bhuvaneshvari Temple (Stone Yantra Linga)
162. Kedar Ghat, Kedar Temple (Stone Yantralinga)
163. Panchaganga Ghat - Balaji Mandir-Pataleshvar (Stone Yatra Linga)
164. Kedar Ghat - Trailingaswami Math (Quartz Meru)
165. " " (Stone Meru)
166. " " (Stone Bhuprastara)
167. " " (Copper Yantira)
168. Vindhyachala, Near Ashtabhuja Devi, Bhairavkund (Sand-stone Kurmaprishta)
- 169.

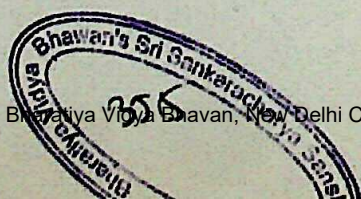
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7. The Book's Legacy	7
8. The Book's Future	8
9. The Book's Conclusion	9
10. The Book's Appendix	10

SPECIAL CHAKRA-S

- Marakata (Emerald) Meru (2)
 Sphatika (Meru) (3)
 Gold Meru Miniature (1)
 Silver Meru (3)
 Wooden Meru (1)
 Biggest Cement Meru (1)
 Biggest Stone Meru (1)
 Biggest Panchadhatu Meru (1)
 Biggest Stucco Ardha-Meru (1)
 Biggest panchadhatu Meru (1)
 Biggest Stone Meru (1)
 Biggest Panchadhatu Kurmaprishtha
 Biggest Copper Kurmaprishtha
 Biggest Stone "
 Biggest Marble Bhuprastara (1)
 Biggest Panchadhatu Bhū with Bija-s
 Iron Bhuprastaras (5)
 Jewel-studded Tatanka-s (1)
 Gold Tatanka-s with Chakras (1)
 Jewel-studded Gold-rod Chakra (1)
 Biggest Painting with Miniatures of Parivara Devatas (1)
 Biggest ceiling painting (1)
 Shivalingas with Shri Chakras on them (4)
 Sphatika Yantralinga (1)
 Chaturmukha Yantralinga (1)
 Temples Solely Dedicated to Shri Chakra (4)

MISCELLANEOUS

- Cement Bala Meru (1)
 Ardha-Bala Meru (1)
 Sphatika Bala Bhuprastara (1)
 Bala Ardha-Meru (1)
 Kali Yantra (7)
 Chandi Yantra (4)
 Janana Yantra (1)
 Big Shiva Meru (1)
 33" x 33" x 22"
 Big Shiva Bhuprastara (1)



STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

Assam

Gujarat

Himachal Pradesh

Kerala

Mysore

Pondicherry

Tamilnadu

Uttar Pradesh

Total

Meru

Kur

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Shri Chakra-s

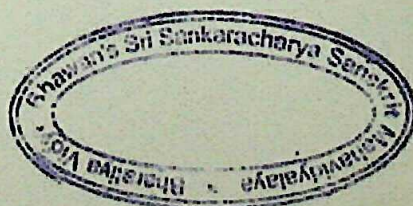
Bala Yantra-s

Kali Yantra-s

Chandi Yantra-s

Miscellaneous

Total



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मन्त्रां नायते इति मन्त्रः

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STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

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Bihar Pradesh

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Shri Chakra-s

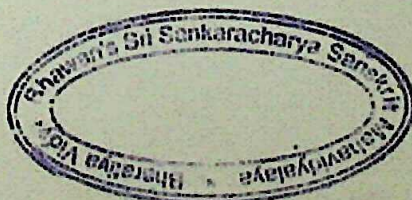
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Kuli Yantra-s

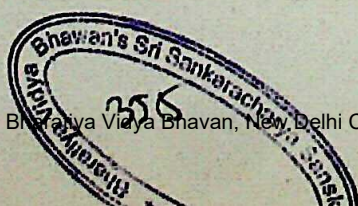
Chandi Yantra-s

Miscellaneous

Total



ॐ नमो भगवते वासुदेवाय



STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

Assam

Gujarat

Himachal Pradesh

Kerala

Mysore

Pondicherry

Tamilnadu

Uttar Pradesh

Total

Meru

Kur

Bhu

Ardh

Shri Chakra-s

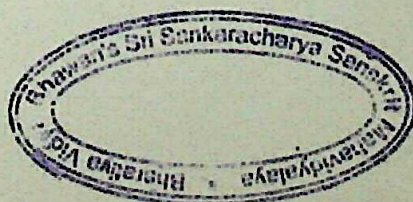
Bala Yantra-s

Kali Yantra-s

Chandi Yantra-s

Miscellaneous

Total



1887-1888

1889

1890

1891-1892

1893

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1895-1896

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